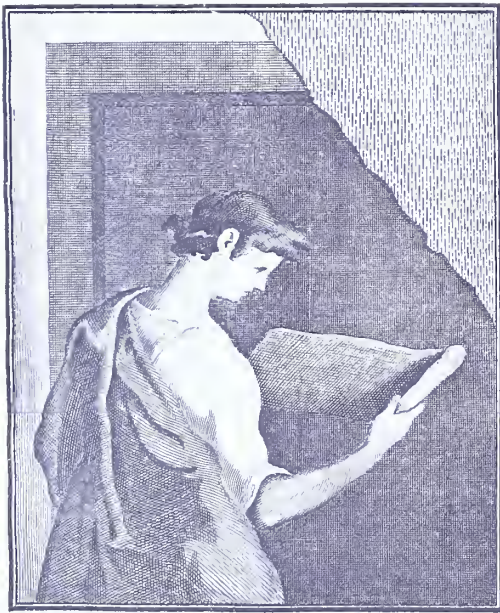


THE  
ARCHITECTURAL  
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CAXTON HOUSE WESTMINSTER



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INTERIOR OF THE DUOMO, LECCE, ITALY.

(FIG. 5, *Lecce Article*, see p. 7.)



# Notes of the Month.

*The Commission on Ancient Monuments—The Medici Reproductions of Old Masters—The Maumbury Excavations—A New Window in Westminster Abbey—A Correction.*



THE appointment of the Royal Commission on Ancient Monuments has attracted less attention than from its vital interest it deserves. The official world has at last arisen from its torpor on a question of far-reaching importance, and has done something, but, as is its way, has not done it too well. The scope of the Commissioners' reference is necessarily limited. They are only Inquisitors, not Administrators. They are charged to make an inventory of the ancient and historical monuments and constructions connected with, or illustrative of, the contemporary culture, civilisation, and conditions of life of the people in England, from the earliest times to the year 1700, and to specify those which seem most worthy of preservation. It will be seen that these Grand Inquisitors of antiquity have a task of immense size and complexity.

The question then arises as to how far the Commission is equipped, in numbers and *personnel*, for operations which will necessarily extend over many years, and involve voluminous and patient inquiries.

The Commissioners are eleven in number. Lord Burghclere is the Chairman. We are ignorant of any special qualifications that he may possess, and doubt their existence. If, however, he is a good organiser of other men's efforts, and can grasp the essential purposes of the Commission, and hold his colleagues to them, the chair will be well filled: special knowledge is not so important.

We look next for the official representative of the Society of Antiquaries, to whose ceaseless efforts the Commission owes its being. *Non est inventus.*

The Royal Archæological Institute and the Society for the Protection of Ancient Buildings were asked to nominate Commissioners. Sir Henry Howorth and Lord Balcarras respectively were named; two better appointments could not have been made. Mr. J. G. N. Clift represents the British Archæological Association, a peculiarly undistinguished choice. The views of the R.I.B.A.

will be articulated through Mr. Leonard Stokes, we doubt not in his usual able and breezy fashion. Oxford, and incidentally Romano-British antiquities, will have a learned and distinguished mouth-piece in Mr. Francis John Haverfield. The Office of Works, which looks after Windsor Castle and other national buildings, lends its assistant-secretary, Mr. James Fitzgerald, as a member of the Commission.

As to the remainder of the Commissioners, the Earl of Plymouth is a man of wide mind and interests; Viscount Dillon is a Past President of the Society of Antiquaries and a great authority on armour; Mr. E. J. Horniman has done great service in pressing for the appointment of the Commission; Sir John F. F. Horner is father-in-law of the Premier's son.

The Secretary to the Commission is Mr. George H. Duckworth. His name is unfamiliar in archæological circles, but as he is the brother-in-law of Lord Burghclere, the Chairman, further fealty is paid to the important British principle of the Family Party.

A strong complaint was made to Mr. Asquith, that the Society of Antiquaries of London, the acknowledged mother of archæology in England, was not specifically represented. He returned the ingenious, flattering, and unconvincing reply that four of the Society's Fellows were appointed, and that the Society is far too distinguished to need a special representative. The four Antiquaries in question—Lords Dillon and Balcarras, Sir Henry Howorth and Mr. Haverfield—have all a high reputation, and will be a great strength to the Commission; but obviously the omission of one of the chief officers of the Society (say the President, Mr. Charles Hercules Read, or the Treasurer, Mr. Philip Norman, who is so honourably known for his tireless efforts to preserve ancient buildings) is a foolish blunder, the outcome, we doubt not, of sheer carelessness, and the Government will be well advised to repair it. Perhaps, though, it is too much to expect that such a slip will be acknowledged and rectified.

As to the work before the Commission, it is so vast and detailed that one fears that all our antiquities will have been "restored" away before

the Report is issued. To the plain man of no pretensions to knowledge of the inner workings of Royal Commissions, the obvious procedure seems to be dual—(1) by the hearing of eminent witnesses before the whole Commission, and (2) by laborious sifting of the records already available. The latter work can surely be done only by sub-committees, and how many sub-committees can be formed out of only eleven Commissioners? There is grave danger that this highly-important work will break down of its own weight.

One would suppose that if the Commission's labours are to be faced in a business-like fashion, sub-committees will be required for at least the following classes of ancient monuments:—

- (a) *Pre-Roman* (Stonehenge and the like).
  - (b) *Romano-British* (Silchester, Caerwent, and the numerous smaller scattered remains).
  - (c) *Earth-works* (of all periods).
  - (d) *Ecclesiastical Buildings*
  - (e) *Military Buildings*
  - (f) *Domestic Buildings*
- { From the close of  
the Roman occu-  
pation onwards  
to 1700.

If we assume that six sub-committees are enough (and a little thought suggests many others that would be valuable), it follows that the Commission, to achieve the desired results, should be forthwith increased, if not doubled.

It would be invidious to set out dogmatically a long panel of the names of possible further Commissioners, but the qualifications of some are so obvious that it would be insincere to omit them. Mr. W. H. St. John Hope is an acknowledged master of the archæology of the spade, and surely one of the preoccupations of the Commission will be the future care of the excavated sites of Roman towns and mediæval monasteries? Professor Lethaby brings to the vexed question of the preservation of mediæval buildings an artistic grasp and a ripe experience that would make him a more than valuable addition.

The mediæval buildings of England are obviously the most important and most numerous within the purview of the Commission, yet there is no member of it who can be said to be a specialist in this direction. With the names of Hope and Lethaby we should at least print those of Prior, Bond, Peers, Thackeray Turner, and Bilson.

The Commission is to take no account of anything later than 1700. An arbitrary date is obviously necessary, and there would be found those who would cavil whatever date were fixed. It must, however, strike everyone interested in the Renaissance as unfortunate, that the last works of Wren and the best works of his immediate successors are excluded from the purview of the Commission. The year of his death would seem a more suitable final date.

Are Kent's *Horse Guards* and Gibbs's *Saint Mary-le-Strand* not ancient monuments that we need to preserve?

The name of Mr. Reginald Blomfield occurs at once as especially fitted to plead for the preservation of the masculine art of the Renaissance.

Dr. Arthur Evans has won his European reputation abroad, and in the monuments of the earliest civilisations; but he lives in England, and his name would add lustre to the Commission.

Commission-making, like the larger joys of Cabinet-making, is perhaps a fruitless and windy pursuit for the amateur. We sympathise with the difficulties of the young gentlemen who sit at the Treasury and advise the Premier on these high matters. We feel sure that they find archæology very boring, and the difficulties of choice must be great; but in this case we are Olivers asking for more, rather than grumblers at what a gracious Government has given.

Even if the Commission be not increased, we are sure the knowledge and experience of those whose names we have given, and of many others equally eminent in their several departments, will be at the service of the Commission when it calls for evidence. Everyone interested in the arts and antiquities of England will wish well to the arduous labours of the Commissioners, and will nourish the hope that they will make a schedule of monuments, full enough to satisfy the legitimate aspirations of the archæological public.

We regard it as a little unfortunate that the reference does not provide for the expression by the Commission of any opinion as to the treatment of the monuments when scheduled.

Perhaps we may look forward to a Ministry of Public Arts which shall administer these things?

In any case it is urgent that some steps be taken to shackle the "restorer" and his more straightforward cousin, the destroyer.



THE annual exhibition of Medici coloured reproductions of the Old Masters at the Baillie Galleries, Bruton Street, W., in December, goes to show that the method of three-colour block printing is doomed for the best work, and that photographic collotype has arrived practically at perfection. The success of the annual series of Italian Masters issued to subscribers has encouraged the Medici Society to strike out in new directions, and this year we welcome Cornelis Janssen's lately discovered portrait of "Milton, aet. 10," as the first of a National Portrait Series. The technique of the reproduction is beyond



praise, and the Milton celebrations make its appearance very timely. The next in the series will be the Droeshout "Shakespeare."

Other new series are those of English masters and of Flemish masters. The earlier issues in the Italian series were of comparatively small size, but the forthcoming Romney's "Lady Hamilton and a Goat" is very large, and promises to be a valuable and popular print.

Certainly one of the most (to the writer of this quite the most) delightful portraits of a girl is A. di Prédís's "Beatrice d'Este," shortly to be published.

The new prints in the Italian series for 1908 are Tintoretto's "Bacchus and Adriadne," and Bellini's majestic "Madonna of the Palm Trees." Franz Hals's "Family Group" will evoke peculiar interest, as the original has so recently been acquired for the National Gallery. The directors of the Medici Society were the first to subscribe to its purchase, and are giving half the receipts from the sales of the print to swell the fund.

The Society also publishes two line-engravings by Mr. Albert Krueger, printed in the colours of the originals. Here we have work which has a character and an art of its own. Mr. Krueger's technique in Bellini's "Doge Lorenzo Loredano" is little short of marvellous, and if the picture has a slight hardness which is absent from a Medici colotype, it also has a personal quality and value which is absent from a photographic reproduction, however faithful. A photo-lithograph of Giotto's "Dante" completes the catholic range of the Medici Society's publications. Not the least attractive feature of the Society's enterprise is the fine range of reproductions of Italian frames, which give the prints a perfect setting. The wail of the painters of easel pictures is often heard in the land, and while we are sympathetic, we can understand that the buyer of pictures is less likely than ever to invest in original work, when reproductions of historic work are so inexpensive and so satisfying. However, the gifts which went in old days to original easel work are diverted to-day to the decorative arts, and the artists as well as the public are probably the gainers.

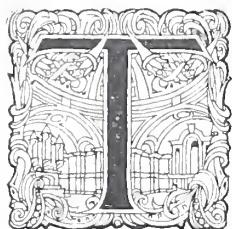
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THE excavations at Maumbury Rings have given rise to so many vague, incomplete, or incorrect reports, that Mr. H. St. George Gray, who has conducted the work, has thought it advisable to publish an authoritative account of the discoveries that have been made. Mr. Gray's inference, from the amount of interest that has

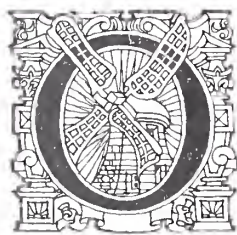
been taken in these excavations, that archaeological field work is not only steadily increasing, but is becoming regarded "as a serious science for the further upbuilding of the annals and history of the world," is no doubt justifiable when we remember that besides Maumbury there is Memphis! If, however, the utmost that can be gathered from Mr. Gray's article does not contribute very materially to the upbuilding of history, he is nevertheless able to advance a few data that may have the very useful effect of destroying certain plausible assumptions that, in the light of his discoveries, seem to be baseless. Maumbury Rings, on the Weymouth Road, 400 yards southwest of Dorchester, are, as Mr. A. Hadrian Allcroft observes in his recently-published volume on "Earthworks of England" (Macmillan & Co., 1908), the best-known example of several such terraced rings; and yet this very remarkable earthwork was ignored by antiquaries until Sir Christopher Wren drew attention to it. Stukeley, in 1723, found it in use as a cornfield; and later, when the railway was being constructed, Warne, the historian of "Ancient Dorset," had some difficulty in dissuading the engineers from carrying the line straight through it. It is almost a matter of course that Maumbury has been regarded as a Roman amphitheatre. "The fact is," says Mr. Allcroft, "that amphitheatres, with their implication of butchery, are as much an obsession with the multitude as are the Druids with their supposed unholy rites." He admits that the proportions of Maumbury are fairly in accord with those of other indubitable amphitheatres; yet he has his doubts. These doubts Mr. Gray is apparently able to set at rest. He found an arena, but "no indications whatever of tiers of seats, or of ledges for seats of any description"; and "the banks, in any case, would be very steep for such a purpose." He accounts for the absence of seats by the statement that "under the influence of Scipio Nasica," by a decree of the Senate it was forbidden to "any person, in or near a town, to place benches to witness the games in a sitting posture, since it was the recognised manly habit of the Romans to take even their rest on their legs." Mr. Gray thinks that "perhaps the most interesting feature about the arena floor was the discovery of a gravelly substance consisting of small chalk fragments, quartz, flint, land-shells, &c., which no doubt took the place of the sand, &c., used by the Romans to dress the floors of their amphitheatres, to fill up uneven patches, to prevent the slipping of gladiators, and to absorb the blood of combatants." The floor of the arena is of chalk, Maumbury belonging to the highest zone of the chalk formation in Dorset—the zone of *Belemnitella mucronata*. Below it were found the

remains of what was apparently a Neolithic flint workshop, and among them "the very picks of antler with which the shaft had been dug." Mr. Gray, enthusiast though he is, has not exaggerated the interest and importance of the discoveries at Maumbury; and a more detailed account than that which he was able to compress into less than two columns of the *Times* of December 26 should not only throw fresh light on the Roman occupation, but add considerably to the still scanty knowledge of Neolithic man. Whether further explorations—for which it is to be hoped that the necessary funds will be forthcoming—will reveal anything that is of purely architectural interest, even by way of sidelights, is doubtful; but, at all events, the architect, who is always more or less of an archæologist, will keep an expectant eye on Maumbury.



put a new window into an old abbey is to court censure. The Dean of Westminster has decided, perhaps rashly, to run this risk. It was he who suggested that the proposed memorial to John Bunyan should take this perishable form. In response to a requisition "signed by leading men in all departments of the national life," the Dean not only consented without hesitation to accept such a memorial, but suggested a stained-glass window depicting scenes from the "Pilgrim's Progress," and appointed Mr. J. N. Comper to make the design. The window is to be placed in the north aisle of the Abbey, and will fill a head-light and two main openings, each about 20 ft. high and 6 ft. wide. The scenes selected for the main openings are—Christian's meeting with Evangelist; his admittance at the wicket-gate; his deliverance from the burden; Mr. Interpreter's House; Piety, Prudence, and Charity harnessing him in armour of proof; his fight with Apollyon; Vanity Fair; and Christian and Hopeful entering the gate of the Celestial City. The head-light will depict the Lamb whose praises Bunyan heard in his dream, and the bells rung by angels when he "Fell suddenly into an Allegory About the journey and the way to glory." With such a subject it should not be difficult to achieve at least a popular success; since Bunyan, as Mr. Froude observes, "was born to be the poet-apostle of the English middle classes, imperfectly educated like himself." That he has not been deposed from that pinnacle is

evident from the desire for a memorial. This was a simple matter of book illustration *in excelsis*. But the race of enthusiasts for Gothic purity and propriety is not yet extinct, and they may be pretty confidently expected to make their moan and raise their wail. They will hold, in effect, that if pictured glass is to be tolerated at all in a Gothic church it should show nothing unorthodox. The saints should be austere, angular, authentic, anæmic. Pictures from the "Pilgrim's Progress," they may urge, would find a more fitting asylum in some Zoar Chapel, such as that near Gravel Lane, in Southwark, where Bunyan, it is said, was wont to preach, on his visits to London, to a congregation of three thousand. It must have been physically no Little Bethel, but a fairly large chapel. "No such preacher to the uneducated English masses," says Mr. J. A. Froude, "was to be found within the four seas." That Bunyan is at length admitted to the Abbey is a sign that we are growing more tolerant in at least one direction; and if Mr. Comper's design does not raise a storm of angry criticism, it will prove that we are becoming more catholic, or perhaps more apathetic, in matters of artistic taste. It is, we conceive, one of the most difficult tasks imaginable to design the right kind of "storied windows, richly dight," for any really great and especially for any truly venerable building; but in the present instance the artist is heavily handicapped. He is restricted, on the one hand, by the overmastering conventions of his subject, and on the other by the equally insistent and almost antagonistic traditions of the building, to say nothing of its configuration and its contents. Only sheer genius could emerge triumphant from such an ordeal. Concerning which high matters, though we have evaded the clutches of Giant Despair, we are not yet quite out of Doubting Castle.

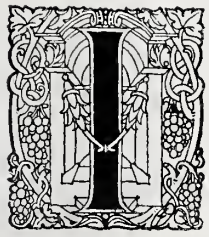


YOUR attention has been drawn to an error in our account of the Manchester Infirmary Buildings, published in our December issue. It is therein stated that the baths were made by Messrs. Doulton & Co., Ltd., whereas it appears that the baths were made by Messrs. George Howson & Sons, Ltd., to a special design by Mr. Edwin T. Hall. The particular points in the design are the parallel sides with an anti-splash rim made flat, and the width of the bath, which enables a bather to sit in it in comfort.



# Lecce.—I.

## INTRODUCTION.



IN the remote district forming the heel of Italy lies a large city which is of great interest to architects, but is as little known to them as to any other travellers. In the spring of 1907 I visited Lecce, on behalf of THE ARCHITECTURAL REVIEW, to glean some particulars of the buildings which have earned for the place the title of "The Florence of Rococo Art," bestowed on it by Gregorovius. Even to Italian scholars the name of Lecce has little significance, and it is difficult at first to find out even the most elementary information about the place. Murray and Baedeker dismiss it in half a page, and Mr. Hamilton Jackson can spare barely a page and a half of his scholarly and beautifully illustrated book on the Italian shores of the Adriatic, in which he tells us that there is only one interesting building in the town, a church which lies outside it. Ninety years ago an English nobleman travelled through Southern Italy with his eyes open, and wrote refreshingly of what he saw there. Two things seem to have struck him in Lecce: the "strange overloaded style of architecture," and a new variety of catarrh which he says is contracted there. The only English traveller to record anything substantial of Lecce is a lady, Janet Ross, who in her "Land of Manfred" gives us some three chapters on the city and many more on the district. Her knowledge of Italy and Italian life is so thorough and her style so interesting that

her book is the best introduction possible to the place. However, Lecce possesses a wonderful history, a history completely different from that of any other town in Italy, for many reasons; and to him with patience for gathering scraps of material from French and Italian authors there gradually opens out a thrilling story of civic development little to be expected in so remote a place. In these pages only an earnest can be given of the whole, enough to cast some light on the series of drawings which will be published month by month; but an adequate study of the city and district will occupy a book which I hope to publish shortly. Each instalment of illustrations will be accompanied by a descriptive note on the building illustrated.

## HISTORICAL SKETCH.

Lecce has been a place of some importance since the earliest times. In the Trojan legends of Idomeneus and Malennius it plays a part, and had primitive inhabitants before the dawn of history, who may have hailed from Crete. After another Pelasgic settlement, the Greeks themselves founded a colony and built a city above the level of the one already existing. Considerable remains of both these occupations exist in the municipal museum, consisting of statuettes, vases, and inscriptions. It is only sixty miles from this part of Italy—the Terra d' Otranto—to the shores of Albania; and the Greek language survived from classic times till the fall of the Eastern Empire in the district in the early Middle Ages. Lecce has a strong tinge of Greek blood in its veins, and

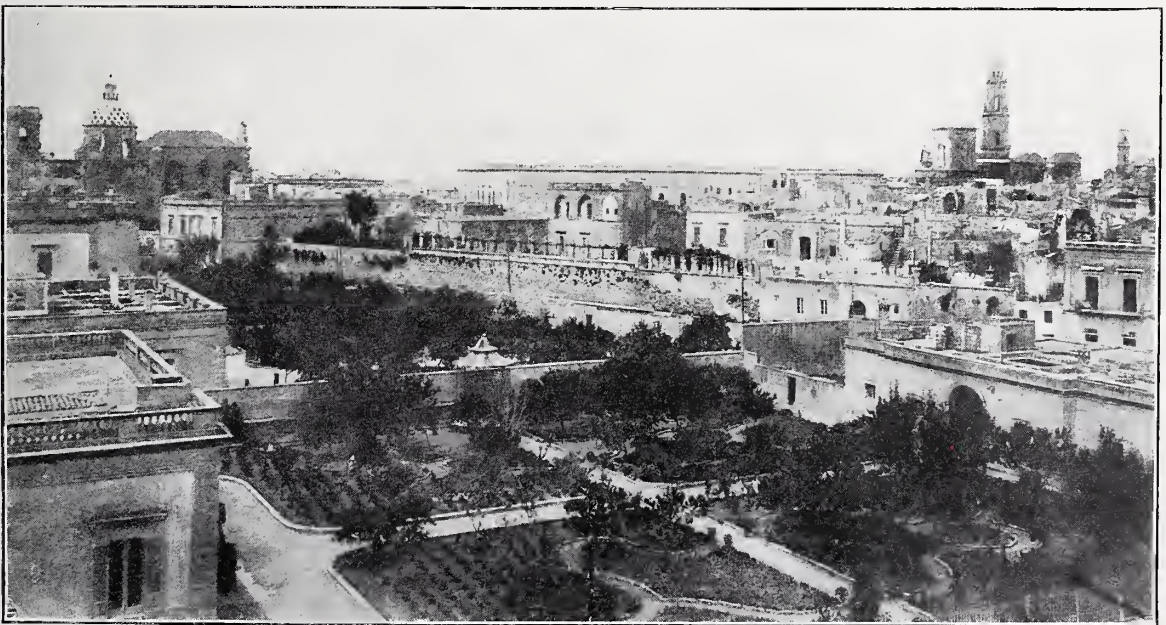


FIG. I.—GENERAL VIEW OF LECCE, ITALY.



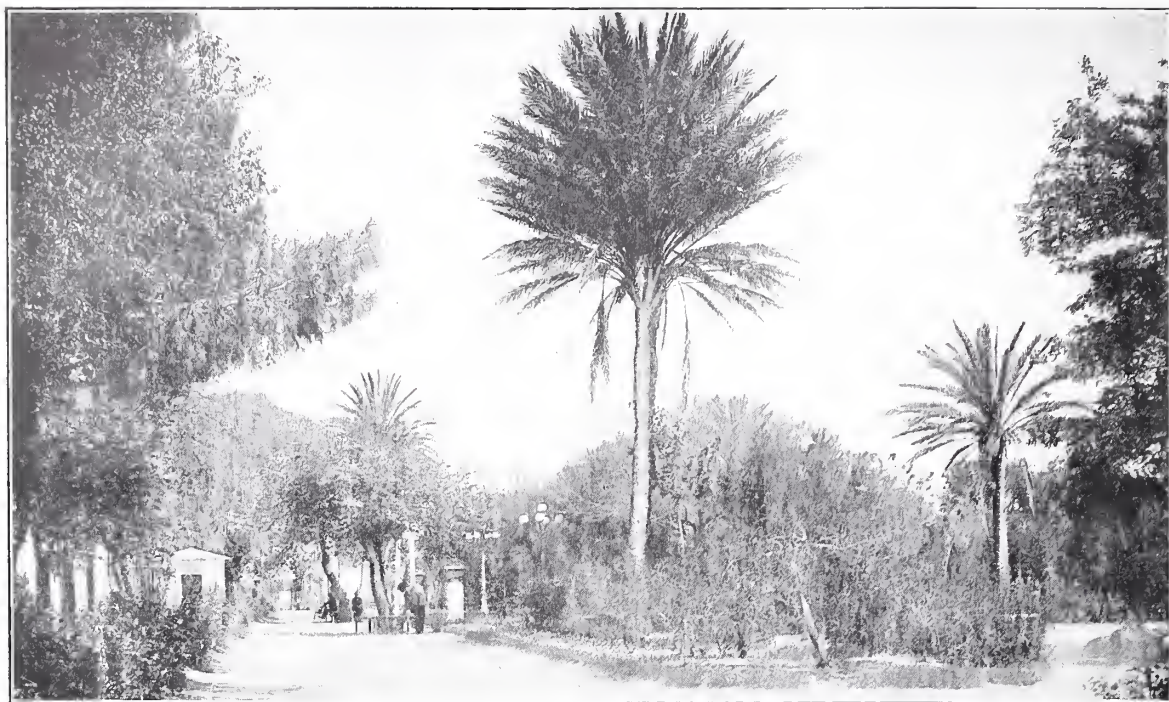


FIG. 2.—VIEW IN THE PUBLIC GARDENS, LECCE.

Hellas left an abiding mark long after its downfall on all the cities of Magna Graecia—in literature and art. Then came the rise of Rome and the establishment of a Roman colony at Lupiae, as Lecce was called. Roman Lupiae was a large and important military centre, with an aqueduct and an amphitheatre. From its tombs have been collected many gold and silver ornaments, also in the museum. It was at the landing-stage of Lupiae, coming from Apollonia, that young Octavian learned of the death of Julius Caesar. At the present day (1907) there are excavations in

the Piazza Vittorio Emanuele of a Roman tribuna or basilica with some good details. Just outside the city walls lay Rhudiae or Rusce, another town of the past, devastated by William the Bad at the end of the twelfth century, where Quintus Ennius, the poet, was born. Interesting legends of the sixteenth century in an old book by a clerical writer tell of several martyrs in Lecce during Nero's and later persecutions. One was Paul's apostle Justus, who happened to pass through Lecce with a message from Corinth to Rome, and thus converted a local magnate,

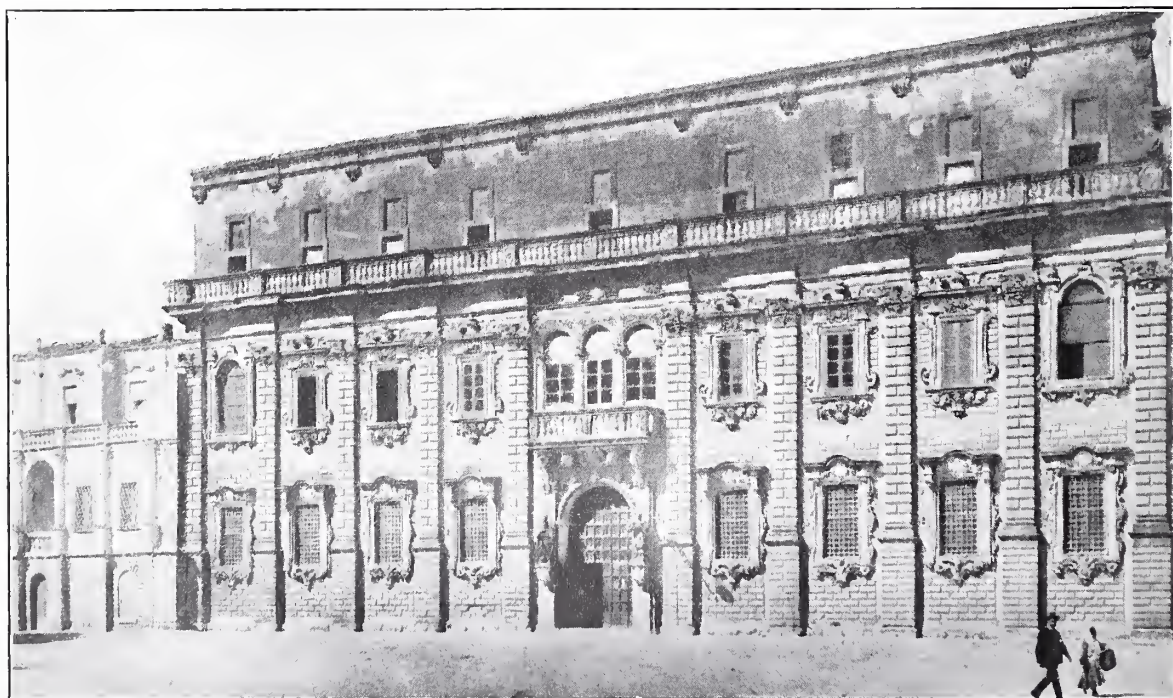


FIG. 3.—THE SEMINARIO, LECCE.



Orontius, to Christianity. Orontius became the patron of Lecce, his name being common in the city to-day in the Italian form Oronzo. During the Dark Ages Lecce had a history as sanguinary and stormy as other cities; indeed, even more so. Situated in the very heel of Italy, close to the Mediterranean, it was at the mercy of every barbarian usurper and every pirate of the lawless seas. In seven years between A.D. 542 and 549 it was sacked three times by Totila and the Eastern Emperor; then on various occasions by Saracens from Bari, Africa, and Palermo, or by the Eastern Emperor again. At times it formed part of the Papal dominions, at other times part of the empire. No architecture remains to us of any of this period.

With the coming of the Normans, a little earlier than their invasion of England, everything

was changed. The county of Lecce was formed, and Godefroy de Hauteville, one of the famous family who had conquered Southern Italy, became the first Count. Under his grandson Robert a gay and brilliant court arose, and Roger of Sicily—another of the Hauteville clan—sent his son Roger to study knightly manners there. From an alliance with Sybil of Lecce, the count's beautiful daughter, was born Tancred, who later became one of Sicily's greatest kings, and who built at Lecce a magnificent church—still standing—in 1180, which is to-day maintained by the state as a national monument. By the marriage of Tancred's daughter Lecce now passed under the House of Brienne, an old French feudal family with great estates in Champagne, and remained as part of their property for a century and a half. Most of the Briennes spent the greater



FIG. 4.—LECCE: EXTERIOR OF THE DUOMO FROM THE PIAZZA.

part of their time as Crusaders, organising support in the courts of Europe or fighting in the Holy Land. The greatest of them was Walter V., Duke of Athens, who became Tyrant of Florence for a short time; but his connection with Lecce left little mark on its architecture, and the only church he built had to make way for fortifications in later years. The last of the Briennes, Isabel, married one of the Counts of Enghien, and this dynasty held Lecce for a short time. Mary of Enghien and Lecce became Queen of Naples, and her long reign as countess of sixty-two years seems to have been a very prosperous time in the city. Merchants of every nation gathered there, Knights Templars and Jews too had their little colonies. Laws of the period survive and are very interesting, but here again no buildings remain as records. In a battle at the very beginning of Mary's reign a mercenary force besieged Lecce, and it appears fairly certain that it was either the famous "White Company," under Sir John Hawkwood, or some part of that celebrated band of robbers. On the death of Mary's son in 1463 the county of Lecce disappeared, the city giving itself to Ferdinand I. of Aragon, the King of Naples, who had several ties of blood with the family just extinct. The ensuing forty years were perhaps the most turbulent time the city ever experienced. The great struggle between France and Spain for the possession of Naples was largely fought out in Apulia and the Terra d' Otranto, and Lecce was in the thick of the fighting. More than one siege is recorded, but the fortifications now were formidable to any aspiring foe. On the other hand there was a tendency towards improving life in the city. Caracciolo the great preacher had exercised a good influence on the people, and Queen Mary's laws had done much. Printing was introduced, an academy had been formed—although it seems to have been used chiefly as a pro-Aragon club—and foundlings were sheltered and educated instead of being left to die in the fields.

Yet it was not till Lecce came under the iron rule of Spain in 1496 that any development in architecture could take place, for there was hardly any period of peace. Ferdinand the Catholic's successor, Charles V., built an elaborate system of towers along the Adriatic and Ionian seas, rebuilt much of the city castle and walls, and improved the conditions of legal procedure for the province. The citizens in gratitude erected as a memorial the Triumphal Arch which will appear in a subsequent number of this magazine, and which is chronologically the earliest building to be illustrated, bearing the date 1548. At about the same time was built the little chapel of St. Mark in the principal piazza by the Venetian colony now waxing opulent. It was under this

Spanish supremacy, and especially during the seventeenth and early eighteenth centuries, that all the chief churches and other edifices were erected, and at this point we will leave history to study architecture.

#### ARCHITECTURAL SKETCH.

This long period of peace was a time of church expansion in the city. One after another monastic institutions were founded till the streets must have been alive with monks. Money flowed into their pockets from every side; the tardy Renaissance spirit now ventured into the cockpit of Italy without fear, and blossomed into baroque extravagances at once. A Lecce missionary appears *en route* for China, a Lecce bishop becomes pope. Architects spring up on all sides, architects such as Acaya, who had a reputation for fortress building far outside the Terra d' Otranto. Other architects there were, such as Francesco Zimbalo, Antonio Carducci, and Giuseppe Cino, who were content to make their own city the unique place it has now become. Its distinctive charm consists in the richness of the design, relieving it from the dullness which one associates with the period in other Italian towns. I know no other place where this richness appears in so many buildings and on so lavish a scale, either in Southern Italy or farther north. In some of the larger cities baroque work is frequent, but is coarser than that at Lecce and less picturesque. At Brindisi, thirty miles away, there is some of it in dull grey stone with rough detail, and of no interest whatever. In Lecce itself—also at Galatina, Soleto, and other places in the neighbourhood—are excellent specimens of Romanesque work which must have influenced these seventeenth-century builders, who were also exposed to much traffic with men from cities abroad.

Perhaps more than by anything else the visitor is struck by the constant use of natural and grotesque forms in the carving here. The front of Santa Croce, for example, the most elaborate of all, is simply loaded with foliage and flowers, with quaint animals and vigorous figures. For vigour is a characteristic. No detail is half-hearted. It may be coarse in design—it undoubtedly is sometimes—but it is bold and strong, with none of the weakness or artificiality which Ruskin always attributes to the Renaissance. The figures are usually well modelled, and some of the poses are remarkably free from classic restraint without being eccentric or acrobatic.

Some of the church façades, as will be seen from the illustrations, are much more simple in treatment, and resemble the late work seen in Rome and other cities. But the most picturesque feature in Lecce is the design of the numerous



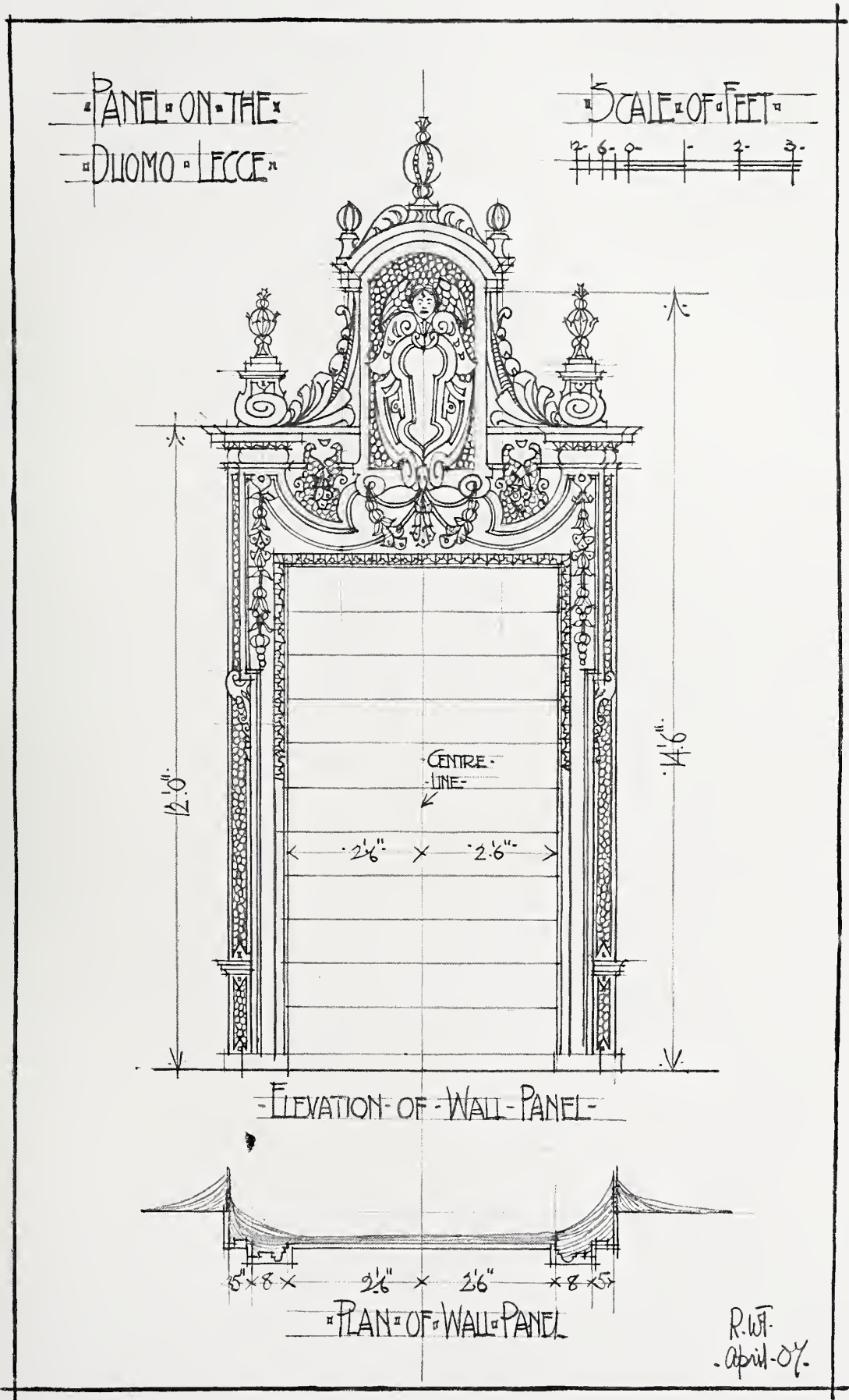


FIG. 6.—MEASURED AND DRAWN BY RALPH THORP, A.R.I.B.A



little palaces and houses in its clean and winding streets. Here we see the baroque style at its best perhaps, as it is less heavy and overpowering than in some of the more monumental buildings. Doors and windows are almost all interesting, and often very refined in detail. Curiously enough it was in Palladian Vicenza, of all strange places in Italy, that I found some windows very much resembling a characteristic type at Lecce. Chimneys are never treated as a feature. On small houses and sheds they have the usual little pyramidal top above the outlet, and perhaps a finial. The roofs are usually covered with flagstones, the tiled dome of Santa Croce being an exception. Iron-work in railings and grilles varies in quality, some of it being of good design. The panelling of wooden doors is usually excellently proportioned, often resembling Elizabethan work in England, and is executed in oak. The stone used for practically all the buildings is the local Leccese lime-stone, a rich yellow oolite containing small shells. It is soft and easily worked, hardens after exposure to weather, and in the majority of cases weathers very well. The colour is variable, yellow predominating, and ranges from cream to rust colour. The excellence and suitability of this material for elaborate carving affords another reason for the florid decoration of all the buildings.

#### NOTES ON THE PLATES

1 and 2.—*General view of Lecce; View in Public Gardens.*

At the present day Lecce is an attractive city of some thirty thousand inhabitants, "the best-built town in Southern Italy." It lies about thirty miles south of Brindisi, and has a good railway service. The Adriatic coast is some seven miles away, and may be reached by electric tram during the bathing-season. It is the capital of the Province of Lecce, formerly the Terra d'Otranto, and is an important military, legal, and ecclesiastical centre. A motor-bus brings in some of the mails, but in many other ways the city is delightfully primitive. The older quarters are intersected by narrow paved streets sloped towards the centre and drained only at their points of meeting. Three piazzas lie in the centre of the town, and there are good public gardens. Outside the walls are a number of villas of ultra-modern design, quite out of character with the place, but enhanced by fine gardens and orchards. There are also large educational and municipal institutions, showing its importance to-day. The clean, prosperous, and up-to-date appearance with which old and new buildings alike are invested is in striking contrast to some of the more famous,

but withal more tumbledown, places where tourists in Italy most do congregate.

#### 3.—*The Seminario*

lies opposite the entrance to the Duomo in the Piazza del Duomo, and has much heraldry over the entrance. Within is a charming garden courtyard. It was built between 1694 and 1709 by Bishops Michele and Fabrizio Pignatelli from designs by Giuseppe Cino, and formed part of the great Duomo block. It contains a chapel with a picture attributed to Tiso. In many respects this is the best façade in Lecce.

#### 4, 5, and 6.—*The Duomo.*

The principal church of Lecce, dedicated to S. Oronzo, the patron of the city. It was built by Count Godefroy in the eleventh century on the lines of the neighbouring cathedral at Bari, some authorities say; others ascribe its foundation to Bishop Formosus, 1144. It was certainly rebuilt in 1230 ("a thing splendid and worthy of a visit," says an old writer), and partly demolished in 1574, the town threatening to fall. In the next century it became too small for the growing needs of the city, and it was proposed to widen the nave. This being found impracticable, a complete rebuilding took place between 1658 and 1670, initiated by Aloysius Pappacoda, Lecce's most zealous bishop. The city did not wish to employ an outsider as architect, so commissioned their own Master Zimbalo. This celebrity must have been a character in his way, for he gloried in a nickname—"Zingarello." His zeal outstripped his knowledge of statics, and the main walls unexpectedly collapsed one fine day. Poor Zingarello fled for sanctuary to the nearest church, and stayed there till he had arranged with the Chapter to repair the damage. After this hitch things seem to have gone smoothly enough. The clergy contributed a large part of their revenue towards the church, the citizens about £6,000, and the astute Aloysius 200 cartloads of lime which he had laid in on the strength of the plague rumour the year before. Was such a thing as a "corner" known in 1658 then, or was the Bishop a sanitary reformer?

The building has been altered in many ways since that date. Its most prominent feature is the great campanile 226 ft. high, which the local topographer says is 17th among the great towers of Europe, and, standing as it does 166 ft. above the sea on a flat plain, commands an immense view across the Adriatic to the mountains of Albania. It contains good bells. Generally speaking the church is dull, but contains much good detail, of which Fig. 6 shows a typical example.

MARTIN SHAW BRIGGS.

(To be continued.)

# Architecture in the United States.

## III.—The Commercial Buildings—The Smaller Types.

**S**O long as very large commercial companies continue to come into existence, no doubt also will very high buildings continue to be built within certain restricted areas in certain commercial centres in America.

Doubtless also for some time to come a location in the southern extremity of Manhattan Island will continue to be extremely valuable to such corporations. Whether such structures as the Singer Tower (Fig. 20), with such a small ground area (it is only 65 ft. square or thereabouts), will prove practical office buildings for the large companies must be regarded as doubtful; but similar towers will probably in the future provide space for the brokers and professional men, who do not require great floor space, and thus relieve much of the competition for ground area in the congested districts, making it possible for the banks, exchanges, and smaller companies to have their offices in their own buildings, an object which is desired by nearly every good business institution, but which, with the present high value of property in lower New York, can seldom be attained. One may see at the extreme southern point of the island (Fig. 21) a number of examples of the buildings erected by speculative companies for letting. One might consider the old Washington building at the Battery as a safe conservative investment, and the building as being not devoid of architectural interest. The Bowling Green Building which adjoins is one of the early examples of the speculator's work, while the West Street building is one of the latest and most degenerate. It is these latter which it may be hoped the tower type will ultimately supplant. The new Customs House, designed by Mr. Cass Gilbert (Fig. 22), also at the Battery—the basement works of which appear in the lower right-hand corner of Fig. 21—cannot fail to create an influence for the better upon the architecture of the houses of the more conservative institutions in this locality—upon such buildings as, for instance, the new offices of the American Insurance Company at Newark (N.J.), which, however, is by the same architect.

As examples of the lights and shadows of the high-building question, the Wolfe Building, New York (Fig. 24), by Mr. Henry Hardenbergh, which enlivens a dull and monotonous neighbour-

hood, may be taken as belonging to the former, while the Frick Building in Pittsburgh is a distressing instance falling under the latter category. The Frick building has been built directly opposite the principal front of the celebrated Court

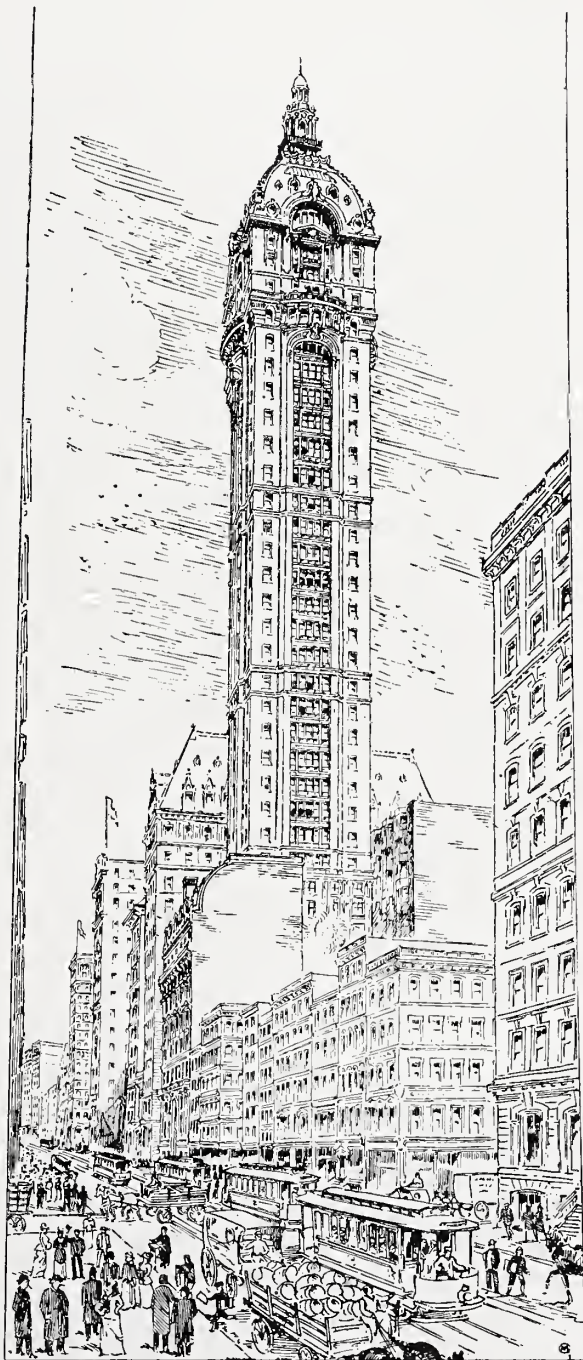


FIG. 20.—SINGER BUILDING ADDITION, BROADWAY AND LIBERTY STREETS, NEW YORK CITY.  
ERNEST FLAGG, ARCHITECT.





FIG. 21.—BUILDINGS BY BATTERY PARK, NEW YORK CITY.



FIG. 22.—THE CUSTOMS HOUSE, NEW YORK CITY.

CASS GILBERT, ARCHITECT.





FIG. 23.—AMERICAN INSURANCE COMPANY  
BUILDING, NEWARK, N.J.  
CASS GILBERT, ARCHITECT.



FIG. 24.—WOLFE BUILDING, WILLIAM STREET  
AND MAIDEN LANE, NEW YORK CITY.  
H. S. HARDENBURGH, ARCHITECT.

House, which is one of Richardson's greatest works—in the opinion of the writer, his masterpiece.

As to the interiors and finish of these high buildings, it may be said that the ordinary offices are extremely plain, without cornices, with direct radiators in front of each window, exposed lavatory basins in each room (sometimes built in what in this country would be called a "cupboard," but in the States is called a closet). The floors and doors and other joinery are usually of oak,



FIG. 25.—THE FRICK BUILDING, PITTSBURGH.  
D. H. BURNHAM AND CO., ARCHITECTS.

occasionally of mahogany, and almost invariably finished with a dull polish. The door furniture—plates, handles, latch, and lock—is all combined in a single fitting, and black iron or bronze is usual, brass being seldom employed and copper almost unknown. The corridors and stairs, and all halls or other places used by the public, are of marble. White marble floors and four or five feet of the walls wainscoted in the same material for the corridors; marble mosaic floors, often beautifully designed, with the walls treated in coloured marble panelling, may be taken as the rule for the entrance, lift, and other principal halls. The elevator



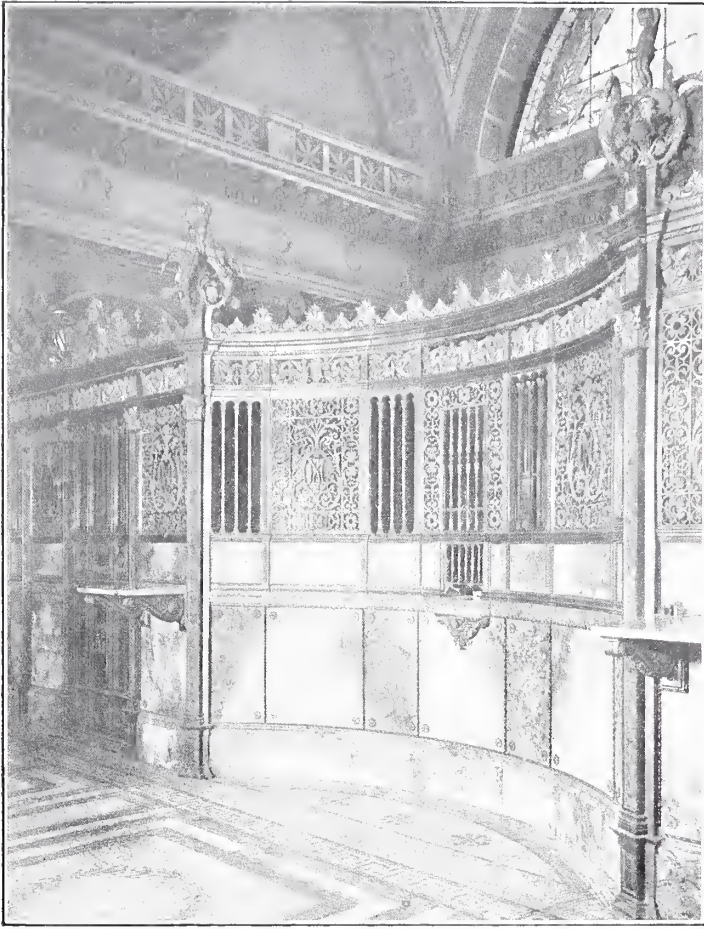


FIG. 26.—MANHATTAN LIFE BUILDING, 66, BROADWAY, NEW YORK CITY. BRASS AND MARBLE SCREEN. KIMBALL, THOMPSON AND MACKINTOSH, ARCHITECTS.

(lift) screens, balustrades, counter-grilles, ventilating registers, &c., are of black iron, bronze—often with a beautiful green finish—or brass, but nothing if not rich and elaborate in design (Fig. 26). The principal rooms, such as the banking, dining, directors', &c., are at least pretentious (Fig. 27), though often above that description. Rich material, excellent workmanship, carvings executed by skilled artisans (from highly-finished full-size details made in the architect's offices), elaborate and well-studied plaster decorations—especially the ceilings—are characteristic. Occasionally painting, sculpture, and stained glass, by the ablest artists obtainable, are also introduced. One feels that in time some of these rooms must become famous as works of architecture; but that seems improbable. To anyone who knew the fine new waiting-room of the Grand Central Station in New York, and its brief existence, it will seem improbable that any commercial structure is not in danger of demolition at the end of a few years to make way for greater improvements.

Architecture as a means of advertisement is well known to and understood by the insurance companies, and many

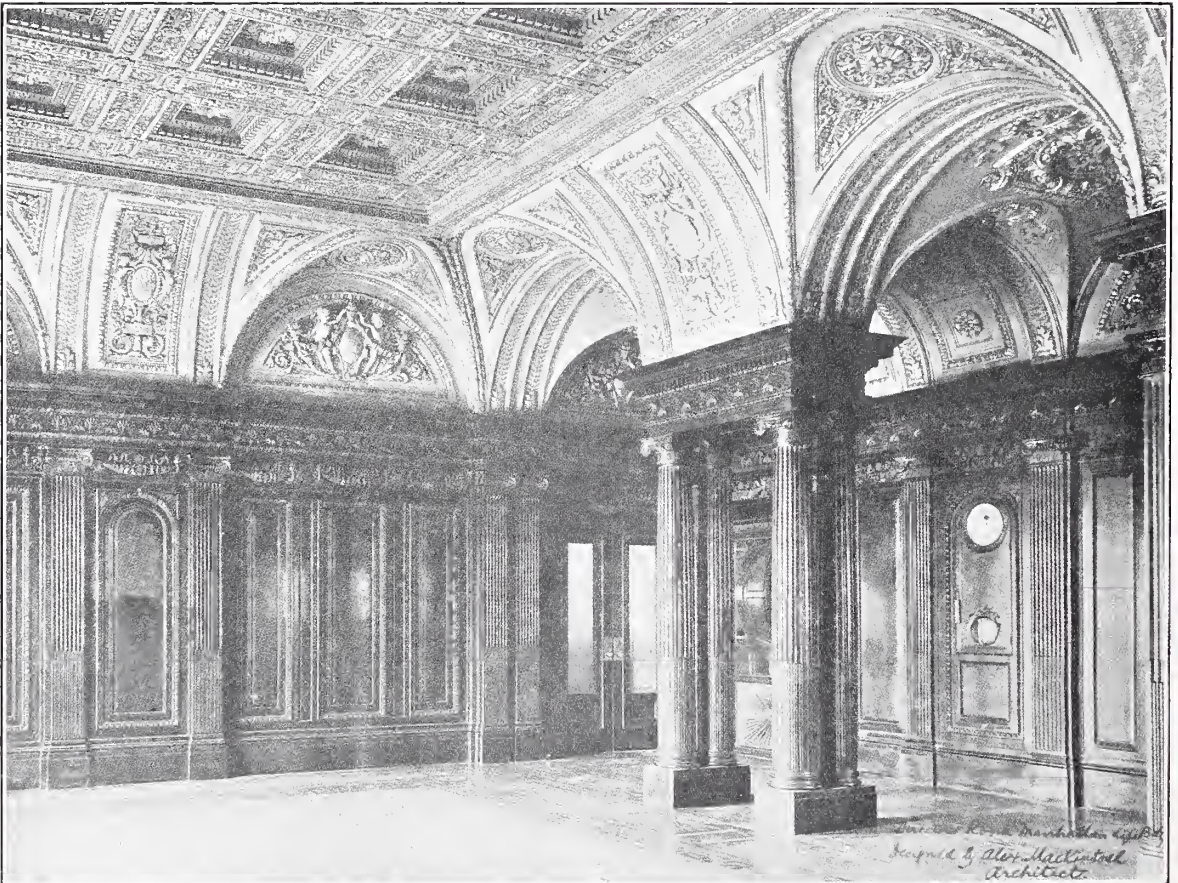


FIG. 27.—DIRECTORS' ROOM, MANHATTAN LIFE BUILDING, 66, BROADWAY, NEW YORK CITY. KIMBALL, THOMPSON AND MACKINTOSH, ARCHITECTS.





FIG. 28.—MUTUAL LIFE INSURANCE COMPANY BUILDING, NEWARK, N.J.  
GEO. B. POST, ARCHITECT.



FIG. 30.—LOBBY, OFFICES, BUSH TERMINAL COMPANY, BROAD AND PEARL STREETS, NEW YORK CITY.  
KIRBY, PETIT AND GREEN, ARCHITECTS.



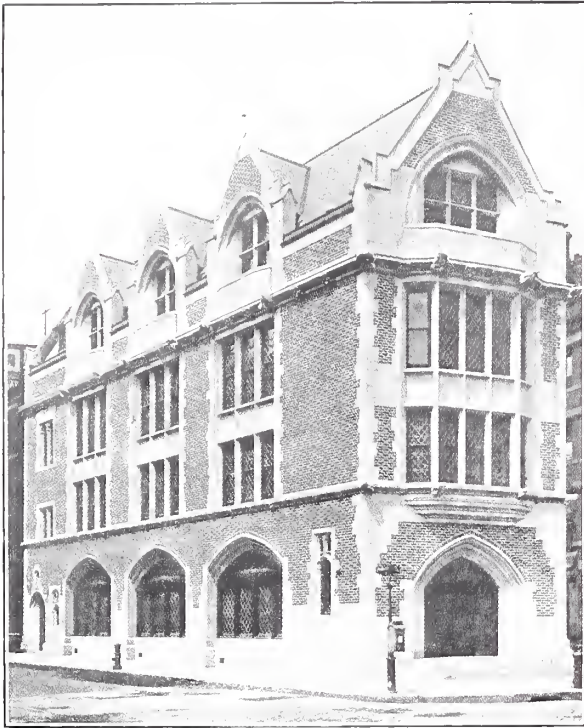


FIG. 29.—OFFICES, BUSH TERMINAL COMPANY,  
BROAD AND PEARL STREETS, NEW YORK CITY.  
KIRBY, PETIT AND GREEN, ARCHITECTS.

of the best examples are due to this fact. A fine building—one that gives the impression of judgment and taste upon the part of the directors—imparts the idea of stability and strength as a sound financial institution to the ordinary policy-holder far more than a huge list of figures which he does not pretend to understand. One sees in the huge tower of the Metropolitan Life Building in New York, and the enormous group of Prudential buildings in Newark, this striving after the attention of that section of the public who insure with the “industrial” companies. The same may be said of the proposed sixty-odd storeyed juggernaut which Burnham



FIG. 31.—OFFICE BUILDING, WALKERVILLE, ONTARIO.  
GEO. D. MASON AND ALBERT KAHN,  
ARCHITECTS, OF DETROIT.

& Co. have planned for the Equitable of New York, though in this case the advertisement will appeal to many as being a questionable asset. Surely one must feel more confidence in a management which keeps to such simple, strong and conservative

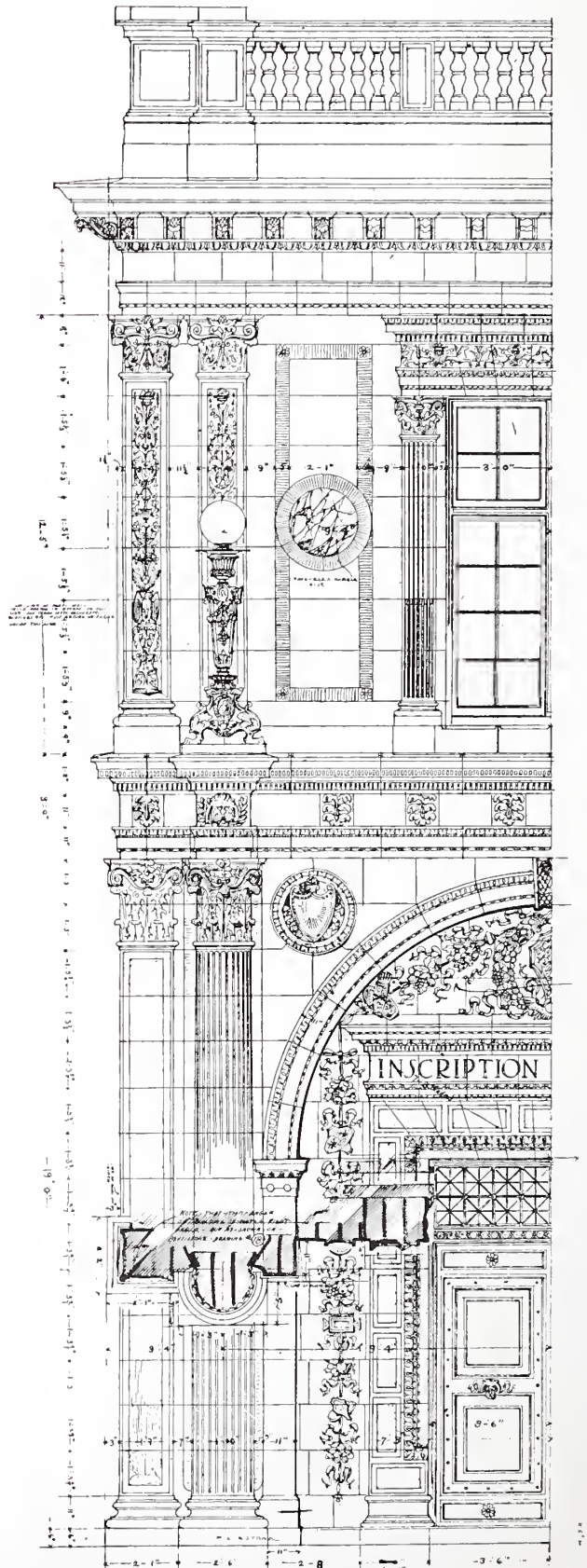


FIG. 33.—DETAIL OF FAÇADE,  
CHICKERING HALL, BOSTON, MASS.





FIG. 34.—METROPOLITAN LIFE INSURANCE BUILDING, BALTIMORE, MD.  
N. LE BRUN AND SONS, ARCHITECTS.

building as has the Mutual Life, in its new building by Mr. George B. Post in Newark (Fig. 28), and the American, by Mr. Gilbert, previously mentioned, also in Newark. The number of small office buildings in New York occupied wholly by a single company does not seem great, though it probably is enormous; for here and there throughout the city one comes upon some little building,

such as one might expect to find in an old European city—quiet and unobtrusive in design, built for a practical purpose without desire of advertisement or display, and without stint—the principal fault we find with them being but the brand-newness, the sharp finish of mechanically perfect work. How pleasant it is to come upon such a building as the offices at Broad and Pearl Streets (Fig. 29), by Messrs. Kirby, Petit and Green, with its agreeable interiors (Fig. 30) finished in natural wood.

In other cities, as Baltimore, Philadelphia, Boston, &c., these small office buildings are not infrequently among the most interesting of the town's architectural ornaments. The little building at Walkerville, Canada, opposite Detroit (Fig. 31), is the most important architectural work in the town, while the charming detail of the sprightly offices of a piano company in Boston could not fail to attract the attention of any lover of good architecture (Figs. 32 and 33). The Metropolitan Insurance Building in Baltimore, by Messrs. Le Brun, is as appropriate to Baltimore as it would be to Bloomsbury (Fig. 34). And the little building containing the offices of Berry Brothers in Detroit gives life and colour, and brought about material improvements to a street which was formerly a muddy lane leading to a row of varnish manufactories.

FRANCIS S. SWALES.



FIG. 32.—CHICKERING HALL (PIANOFORTE SHOWROOMS), BOSTON, MASS.  
PEABODY AND STEARNS, ARCHITECTS.



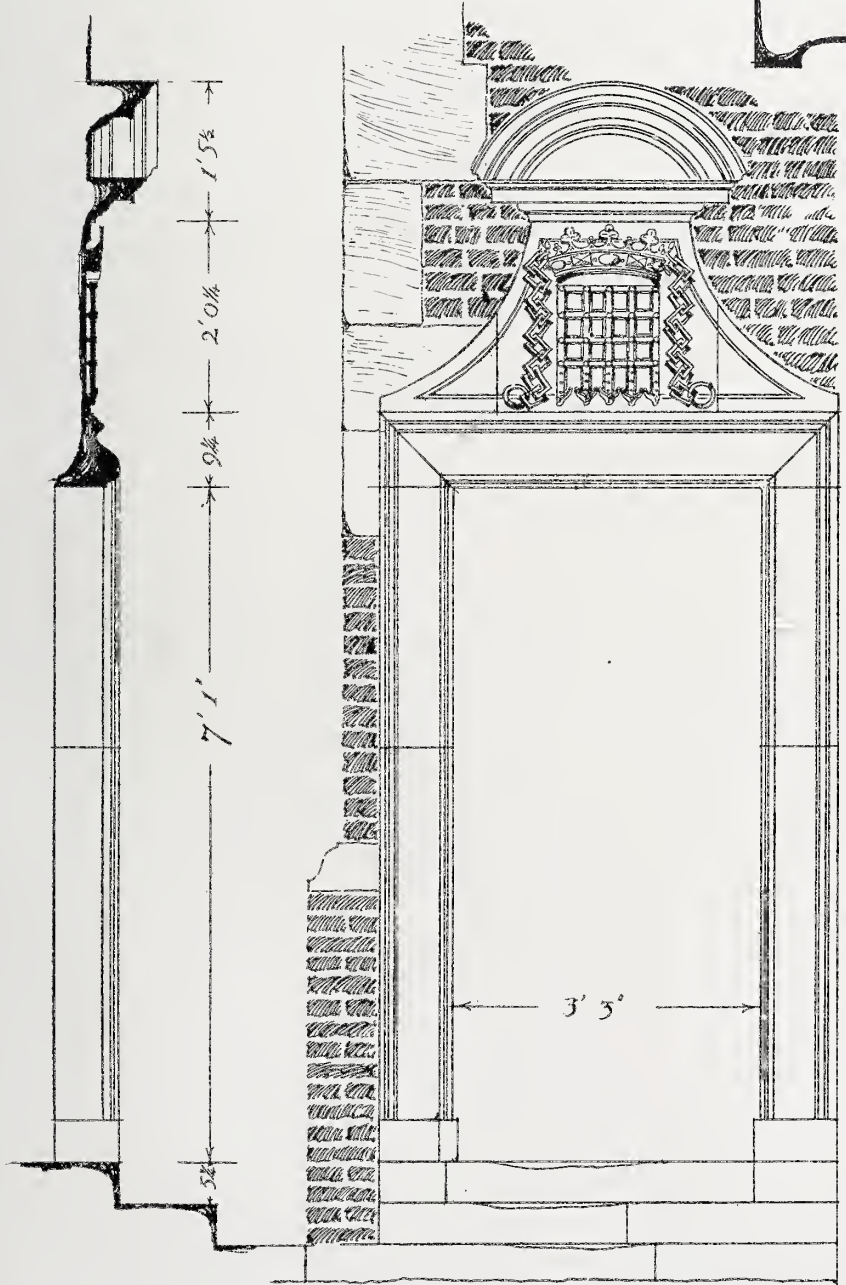
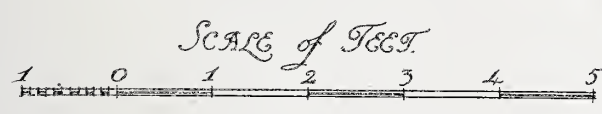
# The Practical Exemplar of Architecture.

XXIX.



*Photo : Arch. Review Photo. Bureau.*

DOORWAY.  
S.<sup>t</sup> JOHN'S COLLEGE. CAMB.



Section.

Elevation.

Cornice.

Architrave.





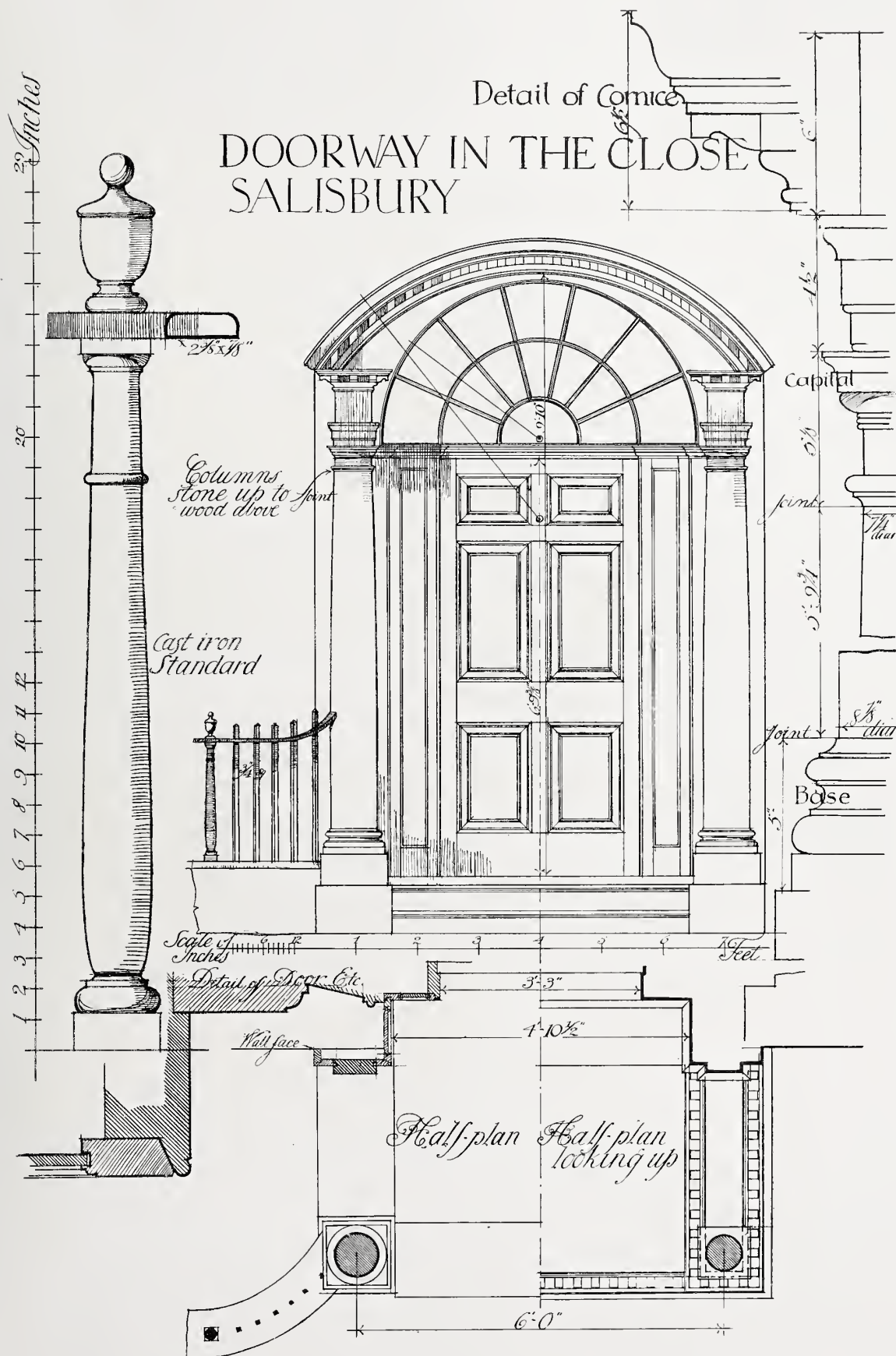


DOORWAY IN THE CLOSE, SALISBURY.

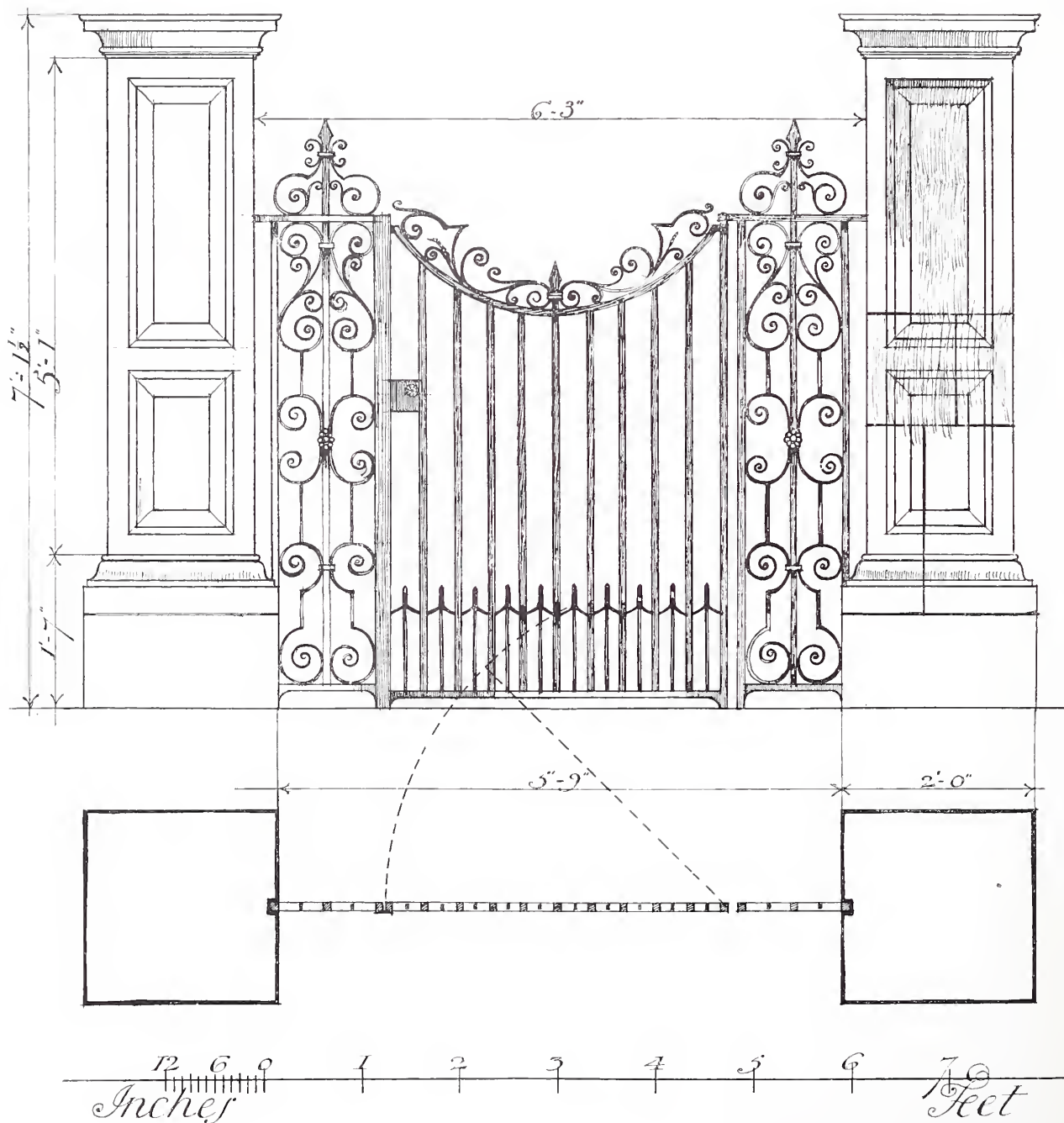


WROUGHT-IRON GATE AND PIERS IN THE CLOSE, SALISBURY.





# Wrought Iron Gate & Piers from the Close Salisbury





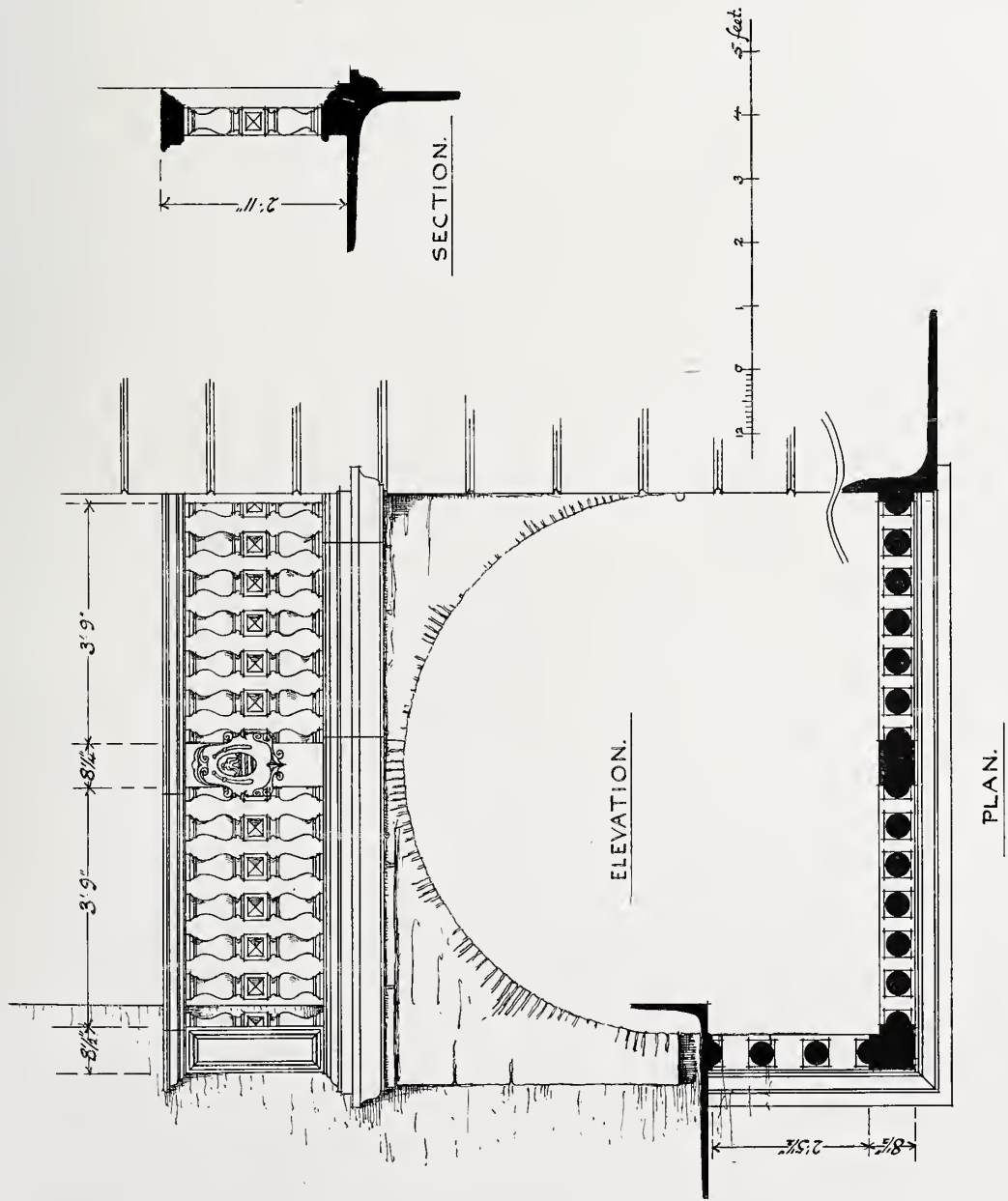
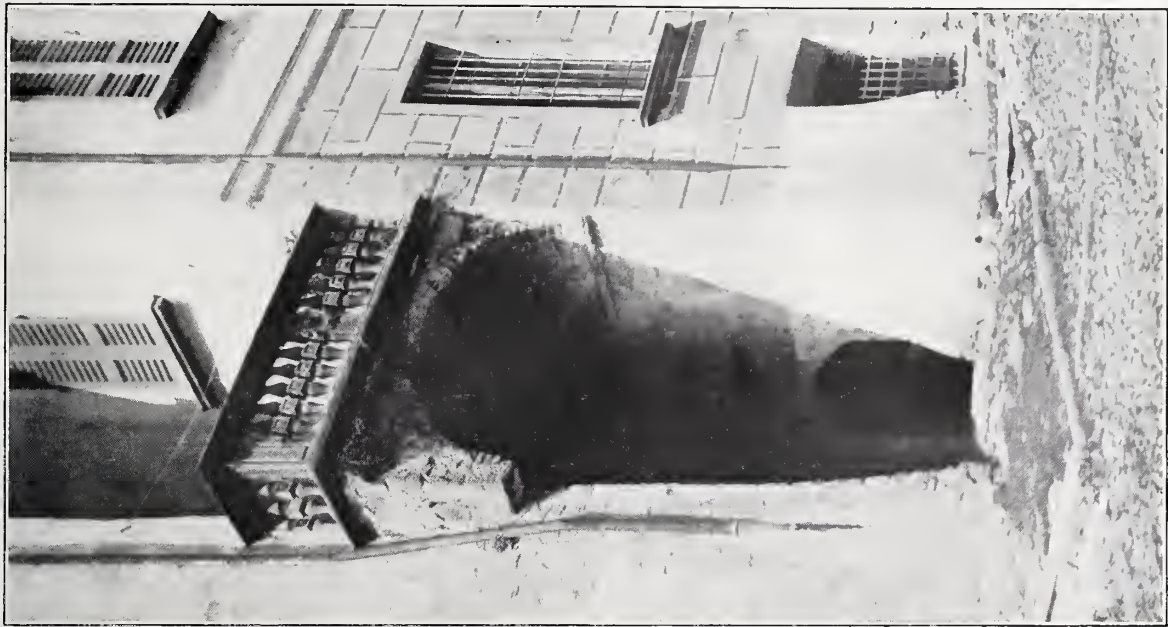
# DETAILS OF GATE & PIERS



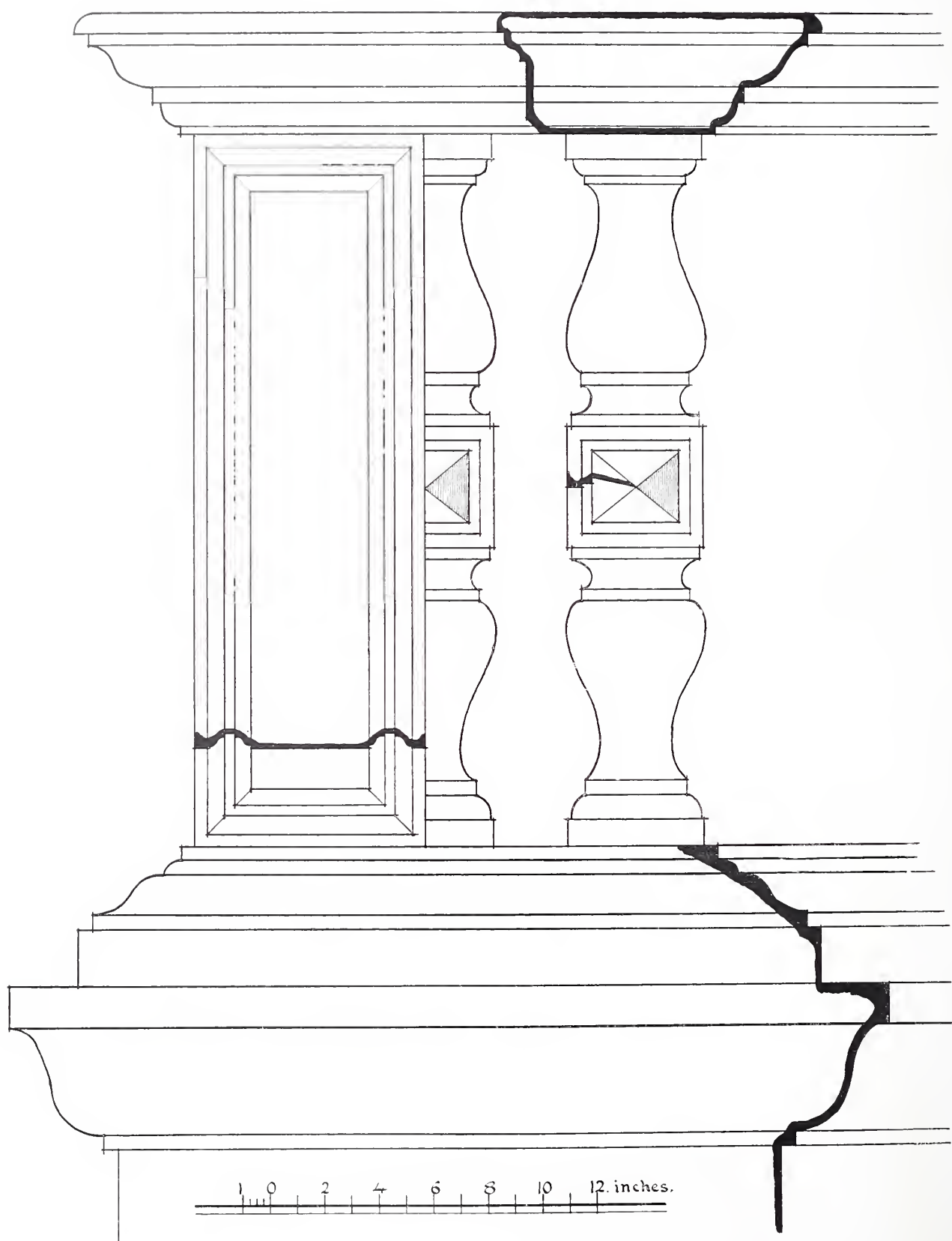


STONE BALCONY, ORTA, ITALY.





STONE BALCONY, ORTA, ITALY.  
MEASURED AND DRAWN BY FRANCIS BACON.



STONE BALCONY, ORTA, ITALY. DETAILS.

MEASURED AND DRAWN BY FRANCIS BACON.







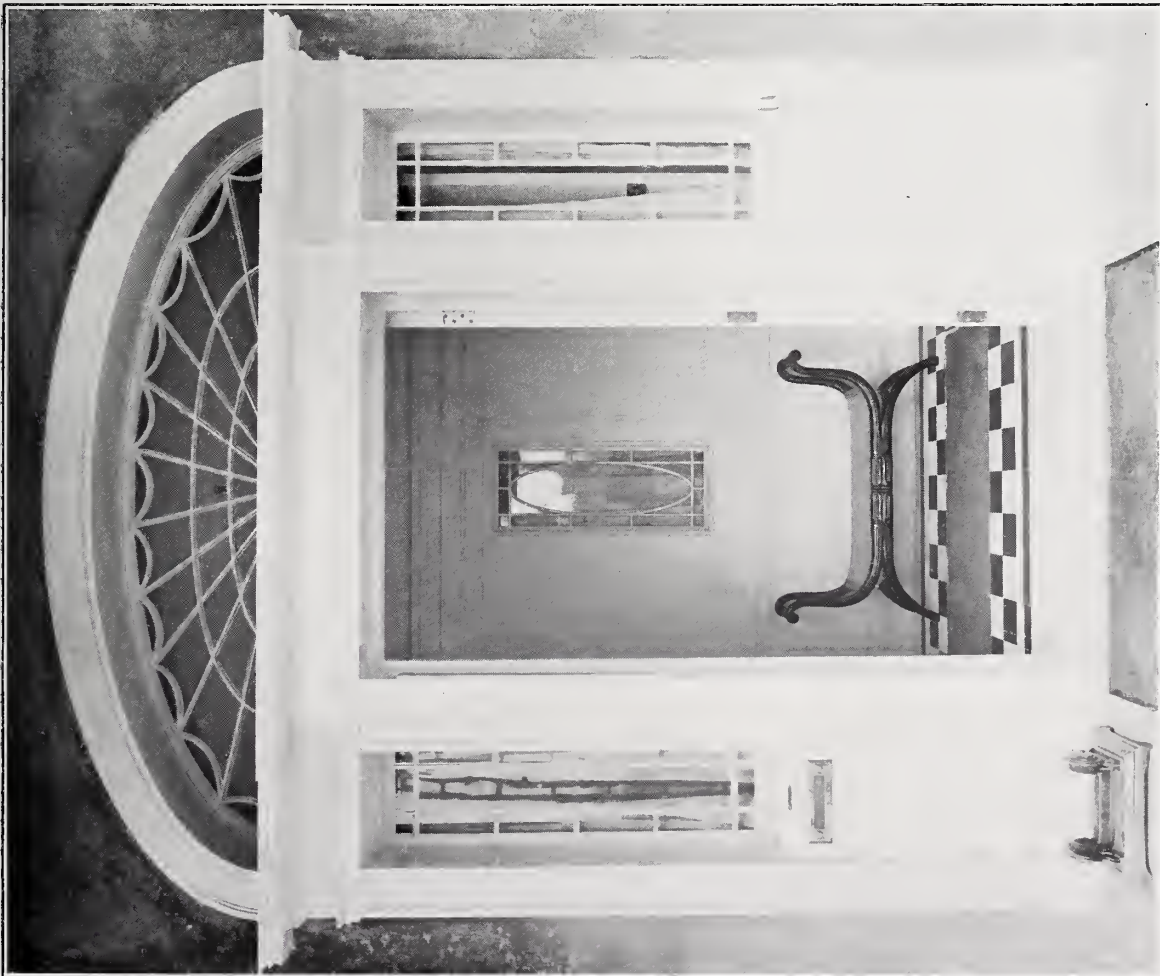
BELMONT, CHESTERFIELD. GENERAL VIEW FROM THE GARDEN.

C. H. REILLY, ARCHITECT.





Vestibule.



Principal Entrance.

BELMONT, CHILSTERFIELD. C. H. REILLY, ARCHITECT.





BELMONT, CHESTERFIELD. THE HALL.

C. H. REILLY, ARCHITECT.

possession. This was the firm for whom Alfred Stevens worked in the middle of the last century.

"I should like to commend specially the work of the plasterer, Mr. F. Hill, of Chesterfield. Mr. Hill, junr., who is a student in the Sheffield School of Art, personally executed most of the detail, which in parts is very delicate. Johnson & Appleyards, Ltd., who executed the internal joinery, also made, from my details, the china cabinet in the drawing-room. One of their

managing directors, Mr. C. E. Friend, who personally controlled the work, brought to it the excellent traditions of Gillow's old business at Lancaster, where he was trained. The staircase with its banded hand-rail was an excellent piece of work."

The general contractors were B. Powell & Son, of Cavendish Street, Sheffield. The stone came from the Peasenhurst Quarries, near Chesterfield, and the stone slates from Wagstaff & Sons, Dun-





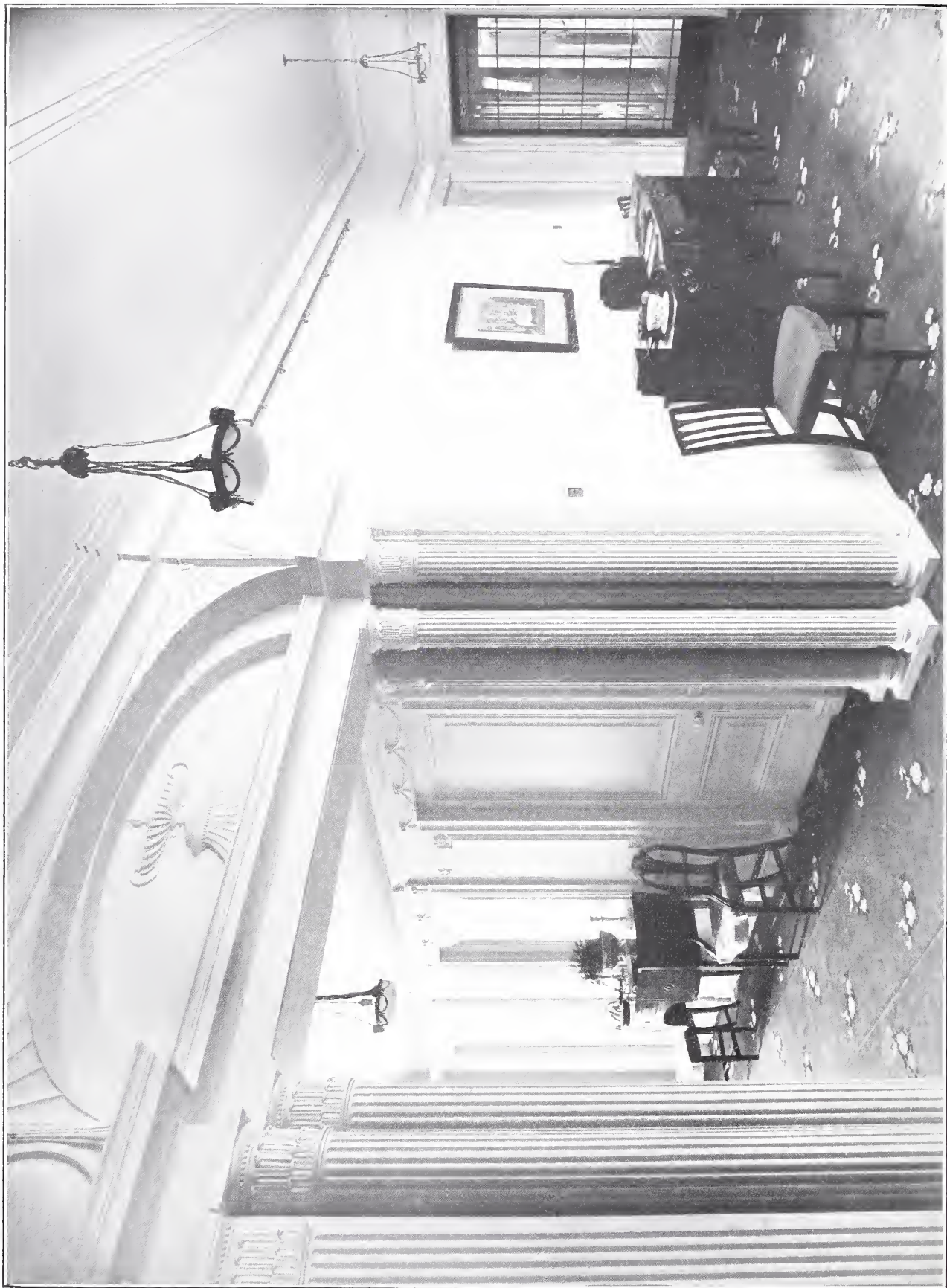
BELMONT, CHESTERFIELD. UPPER GALLERY, STAIRCASE HALL.

C. H. REILLY, ARCHITECT.

ford Bridge, near Sheffield. The following are some of the sub-contractors: *Interior Woodwork*, &c., Johnson & Appleyards, Ltd., Sheffield. *Plastering*: F. Hill, Chesterfield. *Heating and Cooking Apparatus, Baths and Lavatories*: Newton Chambers & Co., Ltd., Sheffield. *Grates, Fenders, &c.*: Henry E. Hoo'le & Co., Ltd., Sheffield. *Electric Light Fittings of Sixteenth and Seventeenth Century Character*: Faraday & Son, London. *Patent Glazing*: Mellows & Co., Sheffield. *Plumb-*

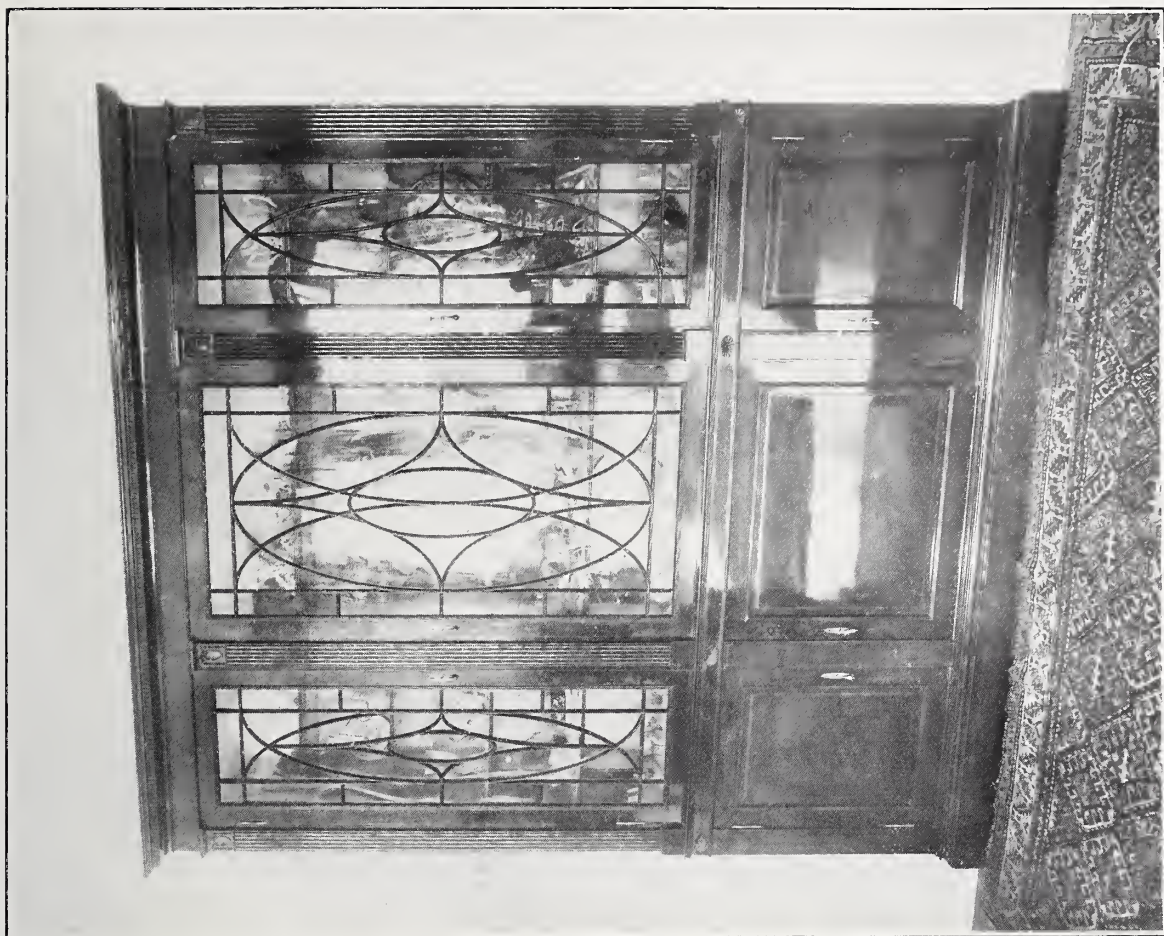
*ing and Sanitary Work*: Frith & Son, Sheffield. *Lead Down Pipes and Rain-Water Heads*: Henry Hope & Son, Birmingham. *Marble*: Hodkin & Jones, Sheffield. *Wall Papers and Duresco*: Johnson & Appleyards, Sheffield. *Electric Wiring and Electric Bells*: Allen & Marsh, Sheffield. *Furnishing (Ordinary)*: Hindley & Wilkinson, Ltd., London. *Other Internal Joinery*: F. Wilkins, Chesterfield. *Trellis Verandahs*: Mr. Henesey, Liverpool.





BELMONT, CHESTFIELD. INNER HALL,  
C. H. REILLY, ARCHITECT.





China Cabinet in Drawing-room.



Fireplace Alcove in Billiard-room.  
BELMONT, CHESTERFIELD. C. H. REILLY, ARCHITECT.





BELMONT, CHESTERFIELD. THE DINING-ROOM.  
C. H. REILLY, ARCHITECT.



# Books.

## PLASTER IN EXCELSIS.

*The Art of the Plasterer.* By George P. Bankart, 11½ in. by 8½ in. pp. 340. Illustrations 473. 25s. nett. London: B. T. Batsford, 94, High Holborn.



JEAN PAUL FREDERICK RICHTER speaks of reviewers as "tasters, because they eat a mouthful of every book beforehand, and tell the people whether its flavour be good."

We have not only eaten a mouthful (a railing accusation against men who suffer much), but have consumed to the last page Mr. Bankart's delightful book.

To make such a history well many qualifications were needed. Mr. Bankart possesses them all, for he is an architect, a craftsman, a designer, and a reverent student of the past. It would be fulsome to say more than that he has brought all his gifts and his knowledge to the writing of a book, which becomes a standard immediately. It would be ungracious and untrue to say less. The completeness of the book, the mass of fine illustrations, and the patient description of almost innumerable examples scattered through the British Islands make anything like a complete review impossible within reasonable compass. First of importance to note is Mr. Bankart's prevailing intention to make his work of practical value to the designer and craftsman. Archæological detail is avoided, save so far as is needful to establish the historical development of the art of the plasterer. Measured drawings, profiles of mouldings, and the like practical aids are provided in a welcome profusion.

Mr. Bankart's predilections (we think at times they almost become prejudices) are wholly for vernacular work, and the title of his eleventh chapter, "The Eighteenth Century Degeneration," shows his attitude to the plasterwork employed by Wren's successors. It is certainly curious that James Gibb, who was, in so much of his detail, both refined and reasonable, should have allowed those ingenious Italians, Artari and Bagutti, to riot so wantonly at St. Martin's in the Fields and elsewhere. To turn back from such work to the century from 1550 to 1650 is to realise the golden age of plasterwork.

Whether in the exquisitely soft and simple lines of the ceiling of the Banqueting Hall at Plas Mawr, Conway, or in the fine reticulations of the Long Gallery at Knole, or the rich surface of the library window at Audley End, we are faced

with the evidences of mastership over material, and have the pleasant sense of balance and of a decorative fancy which is alert but controlled.

It is with all the fervour of the craftsman who has the power to design as he works, that Mr. Bankart pleads for work designed for its place and done in its place. It is this feeling that makes him rather dubious as to the comparative value of some of the Scottish work which seems mostly to have been done by Flemish and Italian artists aided by native workmen. In the result much of the ornament was cast from moulds, and thus lacks the freshness of that which was modelled by hand with metal tools or with the fingers. The ceiling of the Hall of Craigievar Castle, Aberdeenshire, has the old Scottish type of vaulting with heavy pendants, and the great chimneypiece has the Royal Arms on a colossal scale. Admirable drawings are given of the plaster details of Pinkie House, which exhibit a great refinement.

Balcaskie House, Fifeshire, has some magnificent examples, and the Globe Room ceiling is uniquely treated in a way that might well be studied as an inspiration for other square rooms. The drawing-room, in a later manner, has a large oval of fruit and the like, quite delightful; but the rectangular panels are filled in a rather crowded fashion.

It is at Holyrood Palace, however, that grace and refinement find their apogee. Most of the work was certainly done "forthright—modelled direct" by Italians. The delicacy of the leaf-work and the admirable way that *putti* are introduced can only be appreciated by reference to the photographs. Such work could only be done in stucco-duro, and Mr. Bankart gives interesting technical details as to its composition in Roman and Renaissance times. In the Queen's Bedroom at Holyrood are good examples of the combination of cast and wrought work—getting the best of both worlds.

Of plasterwork in Ireland there is practically nothing earlier than 1680; but Wren's Royal Hospital, Kilmainham, has some magnificently rich ceilings, which show the influence of Grinling Gibbons and are not free from the charge of overloading. French influence was responsible for the rococo feeling of such work as we see at the Hibernian Bible Society, Dublin.

In the chapter dealing with the later Renaissance the work of Inigo Jones bulks largely. The ceilings of Raynham Hall, Ashburnham House, and Coleshill, are fully illustrated.





PART OF THE GREAT HALL CEILING, BELTON HOUSE.



PORTION OF PENDENTIVE CEILING, SIZERGH HALL, WESTMORLAND.

From "The Art of the Plasterer"



Mr. Bankart is inclined to scold Inigo Jones, Webb, and Wren for "preparing designs for the plasterer, instead of leaving him the 'free hand' which is the hand of art." This was not accounted unto them for righteousness, yet a page later we read, "He (Wren) had too much work upon his hands to allow him to see whereto he was tending, and left the actual designing and modelling entirely to Grinling Gibbons and others whom he had under him . . . Owing to the fact that the carver was left with a free hand the result, viewed as a whole, lacked that architectural spirit which demands that good architectural ornament shall be subordinate to the conception."

We confess we find our author a little contradictory. He obviously does not approve the "professional" architects, on the ground that they paralyse "the hand of art," yet when Wren leaves his plaster detail alone (obviously because he could not rebuild a city and do all the details), and Grinling Gibbons (a fair sample, we imagine, of the "hand of art") comes in at the door, the "architectural spirit" flies out of the window.

We are a little afraid that Mr. Bankart wants it both ways at once. But this is no place for the *Architect v. Craftsman* question.

The Brothers Adam very justly have a chapter to themselves, but it is a very short one, and Mr. Bankart is faint in his praise.

Our readers are already familiar with his views on modern plaster from his contribution to the admirable series of papers by various present-day workers which recently appeared in these pages. He returns to the attack on mechanical exactitude and on the use of patterns designed for another material.

Undercutting very much vexes Mr. Bankart, and justly, and we wish we could hope his burning words would consume such evil practices. Several good examples of work by Mr. Gimson, Mr. Jack, the author, and others, are illustrated, and the application of colour forms the subject of a special plea. The volume finishes with a little homily to students and apprentices.

On turning back over the pages, we wish we had space to refer to the delightful examples of parge work which are shown. In England internal work has received too much attention, and the delightful effects to be had at small cost on external walls have been well-nigh forgotten. It would be impossible to devise any more delightful decoration for an unpretentious house than the pargetting at Wyvenhoe and Earl's Colne. In this craft Essex has an honourable distinction, as Mr. Bankart's pictures show.

We heartily commend to our readers a book which is compact with sincerity, with knowledge, and with enthusiasm.

### THE ENGLISH HOUSE.

*The English House.* By W. Shaw Sparrow. 5 in. by 9¾ in. 10s. nett. London: J. Eveleigh Nash, Fawcside House, 36 King Street, Covent Garden, W.C.



THIS is not a book for architects. When it is said that the history of our domestic architecture is undertaken without any plans being given, except one of Longleat, one of Castle Howard, and one of Kedleston, its measure is taken.

The development of the English house is practically the development of its plan, and no account which deals only with its external treatment can be regarded as a serious contribution to the subject. If it is not a book for architects, still less is it a suitable guide for the public at large. Architects can at least bring their own knowledge to bear in supplementing and correcting the mistakes and shortcomings of the author—the general public has no such safeguard. But it is open to doubt whether anyone of cultivated taste will be able to read far into the book, on account of its style. Architecture is a noble art, and the study of it a serious pursuit; to have it treated, as it is here, in the personal, chatty, *banal* style of inferior journalism, is an indignity which every person of good feeling will resent. The author speaks in the first person far too much, and patronises the reader in the second person in a familiar manner which would be annoying even in an acknowledged master of his subject. This, unhappily, the writer is far from being. He might have done better had he been more familiar with his subject and less familiar with his reader.

With whatever period he is dealing, the feeling is engendered that he is relying on other people's knowledge and other people's facts: knowledge which has sometimes been superseded, and facts which have in some instances been disproved or supplemented to such a degree as to alter their significance. He speaks of Norman keeps as though they were little more than the resorts of men in desperate straits. Norman work "does not suggest the presence of women and children," "noblemen would not live in their keeps in quiet reigns." What "reigns," may we inquire, were quiet during the prevalence of the Norman style? The keeps, of course, were the homes of the family—men, women, and children; where else could they live? The keep was the domestic part of the castle. With his opinions as to the cowardice of the inhabitants of a feudal castle, his belated advice to them (as from one who knows) to fight their battles on the exterior lines of fortification, and his sapient remarks on the influence of hoards, we need not trouble ourselves; they do not

concern architecture deeply. When, however, he states that the windows of a hall looked towards the east, and that the east-end gable of the hall at Oakham Castle "had a window to let in the sunlight before breakfast," we get two statements, one general and one particular, which make us, in the words of "Nequam," a writer on domestic matters in the twelfth century, "lift our eyebrows with disapproval."

His account of the development of chimneys, notwithstanding his strictures on what other people have said, is not more illuminating than theirs. He seems not to have realised the fact that fireplaces were ordinarily provided in the great halls of Norman keeps, and that consequently it is not accurate to say they "were first built in private chambers where ladies slept." Nor does he point out that chimney flues were at first quite short and taken to the outer air through small openings in the external face of the wall. He gives an illustration of the early chimney-stack at Abingdon Abbey, in happy oblivion of the fact that in a wall within a few feet of it is just such an unobtrusive vertical opening leading from a fireplace of contemporary date. This want of knowledge would be perfectly excusable in the layman, but adequate acquaintance with his subject is expected from one who aspires to teach. The explanation probably lies in the fact that the illustration (taken from Turner and Parker) does not happen to include the small opening alluded to. Even if it had, it seems doubtful whether the author would have been able to attach any significance to it.

The reference to this illustration brings us to an amusing habit of the writer. "I am able," he says, as though after much research, "to give drawings of these houses" (Boothby Pagnell and Oakham Castle), when he has gone no farther than to Turner and Parker's "Domestic Architecture" for the one, and to the "Twopeny Drawings" in the British Museum for the other. "I am able," he says elsewhere, "to describe"—what? An object so familiar as the Abbot's Kitchen at Glastonbury. Again, after mentioning that Nursted Court, in Kent, has been destroyed, "Still, I am able," he says, "to give an illustration of the old work"; and he does so by reproducing the plate from Turner and Parker, with the names of the draughtsman and engraver deleted.

The same shortcomings fill the book. Halls, he says, lost their importance during the fifteenth century, a statement in which he is above a hundred years out. The gallery at Lanhydroc, in Cornwall, he refers to as "a corridor transformed into a beautiful room"—a hopeless misconception of galleries in general and that gallery

in particular. In dealing with Markenfield, in Yorkshire, he bases some opinions as to the growth of style in the fourteenth century on some square-headed windows, which, if we are not greatly mistaken, were inserted in the sixteenth. At Great Chalfield he roundly asserts that "people lived at their ease, undisturbed by any thought of war." But how about the moat, the wall, and the little window jealously overlooking the porch? If the inhabitants had no thought of war, they were sufficiently ill at ease to think it necessary to provide against unrestricted access. When he comes to the Elizabethan period it is evident that he has no conception of the manner in which houses were designed. He talks of John of Padua, John Thorpe, and Robert Smithson as though they were architects in the modern acceptance of the term. He attributes Longleat to John of Padua (adopting a statement for which there is not the smallest scrap of evidence), "Burleigh" House (the correct spelling is, of course, Burghley) to Thorpe, and Wollaton to Smithson. He attributes to each man the whole design of the building, and comparing one with the other on this mistaken assumption, establishes certain theories. Not only was Longleat not the work of John of Padua, but it was not even built at one effort; it was the gradual accretion of several building periods, each dominated by a different master mason, all of whom were English. Thorpe's connection with Burghley was confined, so far as the evidence goes, to his supplying the plans. Smithson's connection with Wollaton is involved in much doubt. What is certain is, that of the very few houses of which both the original plan and elevation still exist, Wollaton is one; and both these drawings are by Thorpe. All these facts ought to be known by one who aspires to instruct the public concerning them. They entirely vitiate several pages of deductions drawn by our author. It is pretty well known by everyone who has studied the houses of the Elizabethan period, that they were the work of many different craftsmen, all of whom supplied their own details. A "surveyor" drew the plans, but was seldom, if ever, responsible for the whole "style" of the building.

Nor are the literary allusions any happier than the rest of the work. Swift's lines about Blenheim are attributed to Pope, and supposed to be part of his well-known letter to Lord Burlington. Walpole's anecdote about General Wade and his house in Cork Street is spoilt in the telling. With the author's views on modern architecture and modern ways, which are mingled in somewhat distracting fashion with the historical passages, we have no concern; but we cannot think that they greatly enhance the merit of the work. Our

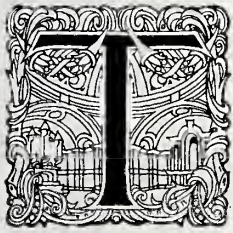


chief objection is that such a work should have been undertaken by one who evidently has but a superficial acquaintance with the subject, and quite lacks that intimate knowledge which alone could render his observations of any value.

Many other mistakes might be pointed out—mistakes in dates, mistakes in names, mistakes serenely copied from his authorities. But enough has been said to indicate the character of the greater part of the book. It is but right to say, however, that whatever may be the faults of the text, the illustrations are excellent in themselves, having been taken largely from such safe sources as Turner and Parker's "Domestic Architecture" and Mr. Twopeny's drawings in the British Museum.

#### FLORENTINE SCULPTORS.

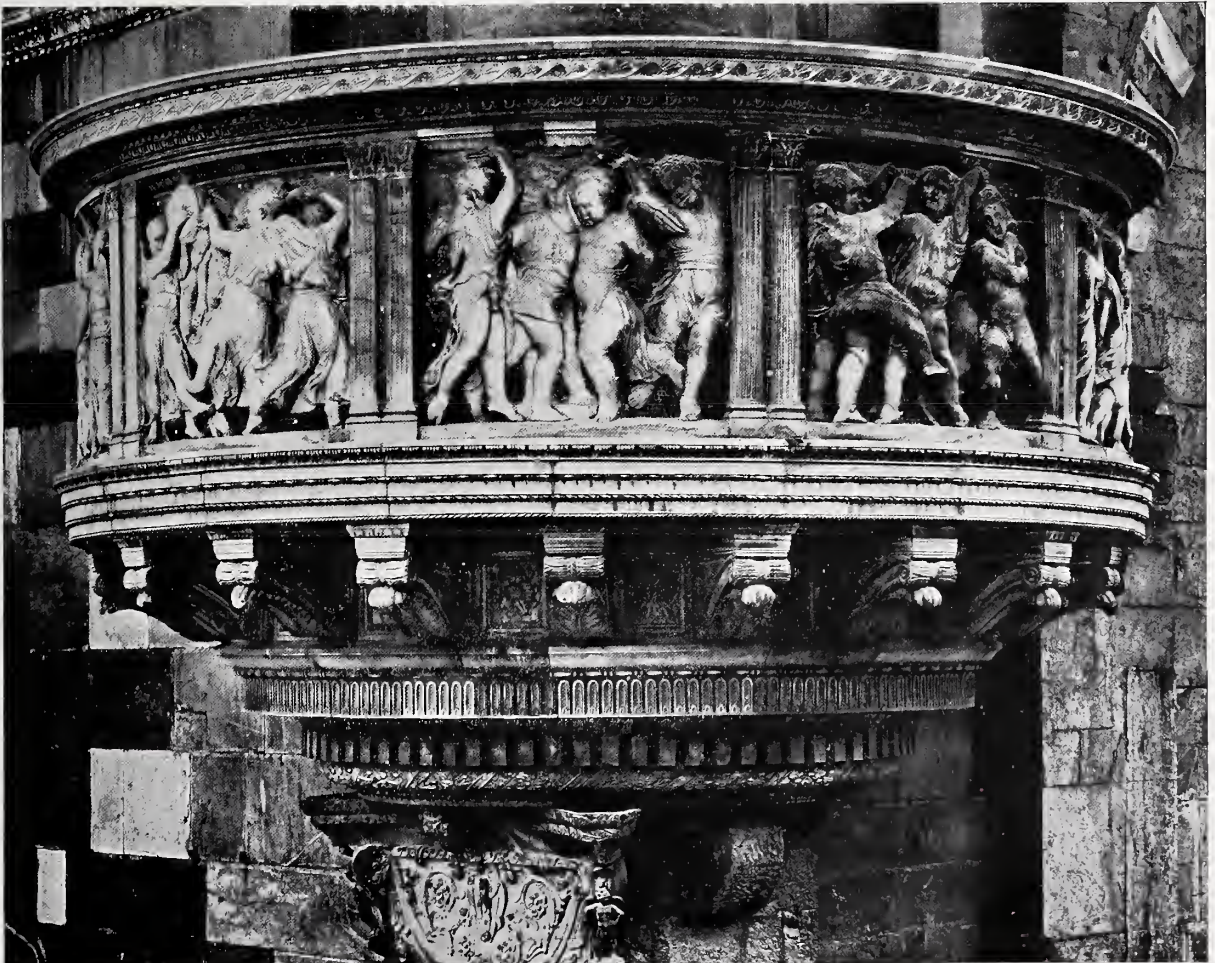
*Florentine Sculptors of the Renaissance. By Wilhelm Bode. Translated by Jessie Haynes. 10 in. by 7 in. pp. xii, 240. Plates 94. Price 12s. 6d. nett. London: Methuen & Co., 36, Essex Street, W.C.*



HE name of Dr. Bode on any title page is evidence of serious and illuminating work, and this volume serves only to enhance a reputation as great in England as it is in Berlin. The interest of

a great subject is increased by the sprightly controversies which blossom on Dr. Bode's pages.

With a knowledge truly encyclopædic and a critical faculty most just he combines a healthy dislike of fashions and poses in art criticism, and lays about him manfully, to the discomfort, we doubt not, of his adversaries. He is concerned to defend Donatello from the assertion of Herr Fritz Wolff that Michelozzo should have the chief credit for the architectural and decorative masterpieces on which the two worked together. M. Marcel Reymond is treated as though he were an Aryan brother, for Dr. Bode hammers him "in an illiberal way." We cannot enter into the highly technical questions that arise out of the authorship of the della Robbia sculptures (as to which are by Luca and which by Andrea), and indeed do not profess the special knowledge which would alone enable us to hold the scales; but Dr. Bode seems to prove his points abundantly, and we trust M. Reymond will consider himself destroyed. However, controversy does not bulk more largely than is needful for the presentation of the truth, and it is a simple delight to be carried through the development of the art of the Quattrocento. The book is lavishly illustrated, and we would say in passing that the publishers have done real



DONATELLO AND MICHELOZZO. OUTDOOR PULPIT, DUOMO, PRATO.  
From "Florentine Sculptors of the Renaissance."





LUCA DELLA ROBBIA. BRONZE DOORS, NEW SACRISTY, DUOMO, FLORENCE.  
From "Florentine Sculptors of the Renaissance."

service in producing an almost sumptuous book at so low a price.

In the outdoor pulpit of Prato Cathedral one sees the amazing power of composition and the exuberant creative imagination of Donatello, helped (we may well believe with Dr. Bode) to a minor extent only by the decorative cleverness of Michelozzo.

The bronze doors of the New Sacristy at Florence show an aspect of Luca della Robbia's art which one associates little with him; but how the masterly handling of the groups, the

diversity of treatment, and the simple grace of it all!

We have no space to deal with the many fascinating chapters—of the boy busts (the exquisite little Rosselino is illustrated)—of Michelangelo's earlier sculptures—of the *putto* in Italian art—of Desiderio's portrait busts. Suffice it to commend with all heartiness a fine record of the period when an eager study of the antique was mingled with native virility and passionate realism, and, in the result, the bronze and clay and marble seem almost to palpitate with truth and beauty.



### THE SCIENTIFIC SPIRIT IN ART CRITICISM.

*Evolution in Italian Art.* By Grant Allen. 8½ in. by 6 in. pp. 372. Illustrations 65. London: Grant Richards, Ltd., 7, Carlton Street, S.W.



WHEN a man takes the tools of one trade and works with them in another, the results are sure to be interesting, but are usually unsatisfactory. This volume is as satisfying as it is interesting, and but serves to show in stronger relief the brilliance of the late Grant Allen's gifts. To a keen and quick appreciation of Italian art he brought the wide outlook of the student of evolution, and in the result art and science are most happily married. The scheme of the book is to put aside the ordinary machinery of art criticism, to ignore questions of attribution and niceties of technique, and even to regard but slightly the achievement of individual painters. In their place we have an evolutionary survey of subjects and their treatment. We are introduced to the formal elements of the composition of some sacred scene—e.g., The Annunciation, and pass by clearly marked stages from the precise and reverent expression of Giotto's idealised naturalism to the theatrical materialism of Paul Veronese.

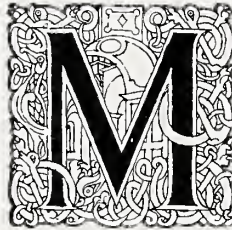
It is the function of the scientific mind to observe and classify, and the great value of Grant

Allen's critical method is that it substitutes for a confused and disorganised appreciation a reasonable outlook that makes enthusiasm coherent.

With this book as a guide and friend, visits to the National Gallery will enable the student more readily to correlate differing schools and painters. As Mr. J. W. Cruickshank says in a useful introduction, the fact that Grant Allen was not professionally a critic of art brought him in some ways nearer to the student and enabled him to understand the difficulties of the beginner. It is a book, however, not merely for the beginner, but for all who are stimulated by fresh and sane points of view. The illustrations are admirable in their range and their reproduction.

### SCANDINAVIAN CATHEDRALS.

*The Cathedrals of Norway, Sweden, and Denmark.* By T. Francis Bumpus. 9 in. by 6¾ in. pp. viii, 299. Illustrations 4 in colour, 36 from photographs. London: T. Werner Laurie, Clifford's Inn, E.C.



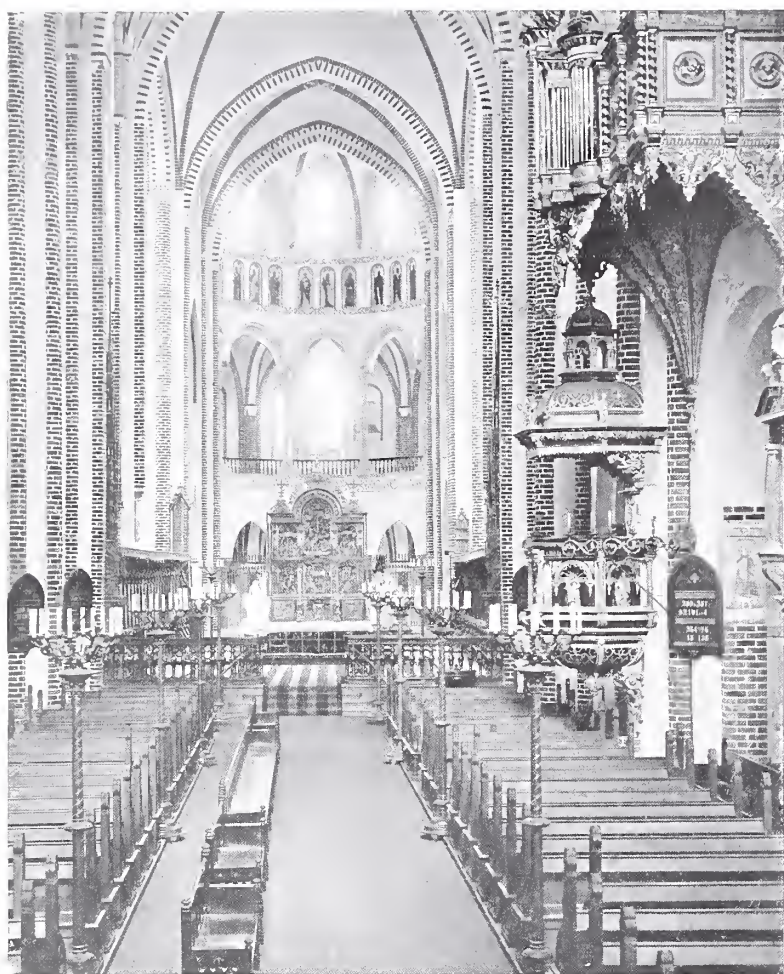
M. R. BUMPUS is indefatigable. In his tireless pursuit of cathedrals he has covered the Scandinavian kingdoms, and this volume is the record of what was evidently a delightful holiday. For the benefit of the architectural tourist, he gives a useful map of his travels. The book is discursive in method, but full of information about little-recorded buildings.



THE ANNUNCIATION: AT THE MONASTERY OF SAN MARCO, FLORENCE. FRA ANGELICO.

From Grant Allen's "Evolution in Italian Art."





INTERIOR OF CATHEDRAL AT ROESKILDE, DENMARK,  
LOOKING EAST.

From "The Cathedrals of Norway, Sweden, and Denmark."

Notable correspondences are established between Danish and English churches, and Danish buildings have many interesting brick details, due to the rarity of stone, which threw Danish invention into a single channel. The interior of the cathedral at Roeskilde gives a good idea of the reasonable variety secured by judicious brick treatment.

Very attractive are the sharply gabled towers, of which Kallundborg provides an admirable example. The grouping of the four octagonal towers on each arm of a Greek cross plan, with the square tower over the crossing, is not only singular, but, as Mr. Bumpus justly remarks, gives a wonderful air of size to a building of really insignificant dimensions.

Denmark has a curious lack: there is no ancient stained glass, and but little modern.

Among Swedish cathedrals, Upsala owes little to the Scandinavian vernacular, as it was built in part by a Frenchman, Estienne de Bonnueill, but the plan shows German influence. A useful chapter is devoted to the mediæval polychromy of Sweden, which is markedly akin to the mural paintings of English churches.



EAST END OF KALLUNDBORG CHURCH, DENMARK.

From "The Cathedrals of Norway, Sweden, and Denmark."



Norway's chief glory is Trondhjem Cathedral, and we could wish it had been more fully illustrated. The condition of the building some forty years ago was deplorable, and the restoration seems to have been well undertaken and proceeds under the hand of Herr Christie. We are a little surprised that Mr. Bumpus in speaking of those "to whom almost all restoration is *Anathema Maranatha*" falls into the common error of regarding *Maranatha* as part of the curse, whereas it means "The Lord is at hand," and is rather a benediction.

There are some slips and omissions (it is a little vexing to have continual references to "metal" without knowing what metal), but Mr. Bumpus has collected much valuable material, and the purely ecclesiological references to ceremonial uses &c. will be welcomed as much as the architectural matter.

#### ALFRED STEVENS.

*Drawings of Alfred Stevens. With an Introduction by the late Hugh Stannus, F.R.I.B.A., A.R.C.A. 11½ in. by 8¼ in. pp. 16. Plates 48. 7s. 6d. nett. London: George Newnes, Ltd., Southampton Street, Strand, W.C.*

IN the Note in our November issue much was said about Alfred Stevens and his drawings which would be proper to this review, and we need not now develop the theme. The biographical and critical sketch which the late Mr. Stannus did not live to see in print is (to use a phrase he applied to one of Stevens's drawings) delicate and adequate, and helps us to realise a great loss to art criticism. Many of the drawings are mere scribbles, the poses altered without erasure; but they acutely illustrate the swift working of the artist's mind.

The sketches for the great scheme, which Stevens devised for the decoration of St. Paul's, make it easy to realise sensitively how much we have lost by the attempt to merge the

Byzantine spirit with the humanist art of Wren. Had the Stevens scheme been adopted, a more abundant congruity would have been attained.

#### ALPHABETS.

*Grammar of Lettering. By Andrew W. Lyons. 9 in. by 5½ in. pp. xii, 109. Plates, mostly coloured, 93. 10s. 6d. nett. London: Maclaren & Co., 23, Bedford Street, W.C.*

PRIMARILY for the sign-writer, we imagine, is this book of most elaborate coloured diagrams showing the working lines of various simple alphabets. If "shaded" letters are to be used on shop-fronts it is doubtless well that the shading should be properly done; but why "shade" and "raise"? To the tone of the letterpress we take some exception:—"Some, who may have vicious taste, incited by a craze for novelty, false and capricious maxims, may doubt the propriety of studying these diagrams." By comparison, the *Hereof fail* not of the jury summons has the air of sweet persuasion.

#### CONCERNING WILD GEESE.

*The House Dignified: Its Design, its Arrangement, its Decoration. By Lillie Hamilton French. 10½ in. by 7 in. pp. xiii, 157. Illustrations 75. London: G. F. Putnam's Sons.*

A MORE melancholy exhibition of snobbery flavoured with gush we have never met. Written of American domestic architecture, by an American, it suggests an abyss of vulgarity and purse-pride that may be a danger in the States, but is certainly not the reality that Miss French pictures in page after page of nauseating twaddle. The work of only six architects is illustrated, and scarcely anything of real merit is included. The description of the smoking-room of "a director of men" who is also a "cultivated gentleman" will give the measure of the book: "There is the wide fireplace for the generous log. . . . The ceiling is raftered. Hanging from it by invisible wires is a flight of wild geese. . . . One end of the room is reserved for pictures. . . . Here he hangs, now a Van Dyck, and now, some weeks later, a Millais. . . ." We should have known he was a cultivated gentleman from the wild geese. Why drag in Van Dyck?

## The Committee for the Survey of the Memorials of Greater London.



IN reviewing the work of the past year the members of the Survey Committee may congratulate themselves upon a record twelve months' achievement, and the public interest shown in their work has certainly never been greater than at the present moment. For a long time, however, the satisfaction arising from the increased support given to their enterprise will be tempered by the knowledge that they are still far from attaining their desire, and that this interest, such as it is, has been aroused at the cost of the destruction of some of our most valuable London monuments. But it is in this way alone that progress can be made in the education of public opinion, and it will be fortunate

for London if her citizens will have learned to respect her treasures before they are all swept away or sadly despoiled. The loss which we are about to suffer in the destruction of the picturesque relic of the west front of the priory church of St. Bartholomew, Smithfield, coming closely upon the demolition of the beautiful fifteenth-century mansion in Bishopsgate, does not inspire an optimistic forecast for the future.

Our hope, however, lies in the marked increase in the number of our friends. At the end of 1907 the Survey Committee had 65 honorary or subscribing members. This figure has been nearly doubled in the twelve months, the total standing now at 121. In addition to these there were 45 further subscribers to our last monograph, who joined us for 1908 alone. The active roll has



MAP OF LONDON SHOWING THE  
BOUNDARIES OF THE CHIEF  
PARISHES OUTSIDE THE CITY.

THE SURVEY OF THE SHADED  
PORTIONS HAS BEEN UNDERTAKEN  
BY INDIVIDUAL MEMBERS OF THE  
COMMITTEE.

been increased from 36 to 53, and we have particular pleasure in welcoming these new fellow-workers who have already entered with enthusiasm into our scheme. We regret to record the removal of three names through death—those of the late Lord Aldenham and Mr. J. J. Levenson, F.S.A., from the roll of honorary members, and that of the late Mr. Leonard Judge from the active list.

The chief efforts of the year have been employed, first, in the publication of the monograph on Crosby Hall (largely prepared in 1907), and, second, with the preparation of the first volume of the Survey of Chelsea. The latter has engaged practically the whole strength of our active membership, and has been productive of much excellent material, which we hope, in a very short time, to lay before the public in book form. The project which our late Secretary, Mr. Ernest Godman, had so much at heart, is thus within sight of completion; and it has been impossible, in pursuing the work, to forget its initiatory stages under his skilful guidance. His chief memorial it might claim to be, but we are glad to be able also to state that the marble tablet which is to be erected to his memory in Banstead Church is in the sculptor's hands, although be it noted that all the money has not yet been subscribed, and the subscription list is still open.

In other parts of London our members have not been idle. Much good work has been done at No. 4, Crosby Square (demolished during the year); the Ironmongers' Almshouses, Kingsland Road (threatened); Cromwell House, Highgate; Harrington House, Craig's Court; and in Westminster the "Blue-coat School," and the houses in Great George Street, which are scheduled for removal to allow of the completion of the new Government offices. But perhaps the more promising sign of the vitality of our committee's work has been the inauguration of the local "registration" survey, under the superintendence of individual members whose names and addresses were given in *THE ARCHITECTURAL REVIEW* for last October. The areas already comprised in this provisional arrangement are indicated on the accompanying plan, which will show how much ground we have been able to cover, and which districts are still awaiting a representative of our committee. If the enthusiasm which has been already displayed is maintained, and the support already received is again forthcoming, we should, from these beginnings, be able to build up a very considerable organisation this year; but we look not only for a continuation of last year's record, but a repetition of its increase to enable the work to proceed apace over the whole of Greater London.

WALTER H. GODFREY.



# The Royal Insurance Buildings, St. James's, London.

John Belcher, A.R.A., Architect.



THIS building was designed to accommodate the West End branch office of the Royal Insurance Company, Limited, and their offices occupy the greater portion of the ground and mezzanine floors. As it occupies probably the most valuable site in the West End of London, the utilisation of all the available space was a primary object. It is therefore remarkable for its strength and lightness of construction, as only the strongest and most durable materials have been used, and the smallest possible space taken up by walls and supports, thus utilising to the fullest extent the limited but extremely valuable site.

Pentelikon marble has been employed in the construction of the façades. The steel framework is carried up to the roof, which is also of steel filled in with hollow bricks. The building is carried on seven steel stanchions, each carrying from 400 to 600 tons dead weight.

The window frames and casements on the ground and mezzanine floors are of bronze, and those on the upper floors are of steel. The dormers are also covered with bronze, and the mansard roof with Westmorland slates.

The whole structure is of the latest fire-resisting construction, all the floors and roofs being constructed by the Kleine Patent Fire-Resisting Flooring Syndicate. The staircase and landings are of Roman grey stone, with a lining of statuary marble and Tinos capping.

The company's public offices on the ground floor, and the board-room on the mezzanine floor, are panelled with specially selected mahogany, wax-polished, and all the metal fittings are of oxidised silver. The fourth floor has a loggia affording an uninterrupted view of both thoroughfares, and provision has also been made for viewing processions and the like from the mezzanine floor, where bronze balconies have been provided. The sculptured figures at the third floor are by Mr. Bertram Mackennal, and the coat of arms and panel on the angle by Mr. Alfred Drury, A.R.A.

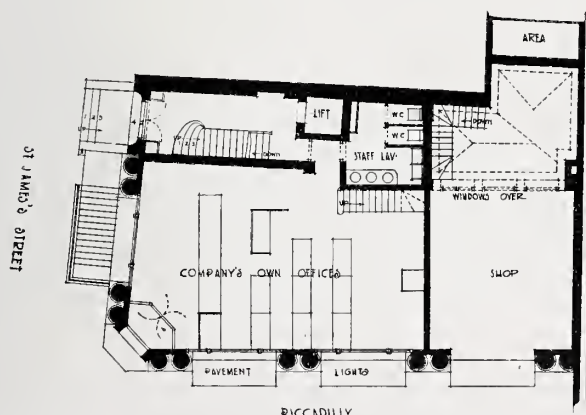
The special bronze grilles and bronze lighting and desk standards were made by Spital & Clark, Birmingham. The whole of the door locks and furniture, window-opening gear and fittings, were supplied by N. F. Ramsay & Co., London, &c. Electric fittings and part of the grille work were made by F. & C. Osler, Ltd., London and Birmingham, to the architect's designs.

In connection with the water supply, a motor-pump was furnished and fixed by the Langdon-Davies Motor Company, Ltd., London, the pressure in the water main not always being sufficient to raise the water to the tank in the roof. This pump is so arranged that when the tank is half emptied the motor is automatically started, and the pump then gives the additional head to the water from the supply, and enables the water to be raised. When the tank is full an automatic flow-switch stops the motor, which is then ready at any moment to be restarted as indicated. It will thus be seen that the pump is not brought into play unless the head of water is insufficient to feed the tank.

A retaining-wall of reinforced concrete has been constructed round the site by the Empire Stone Company, Ltd., of London. The wall is 25 ft. deep from the top to the sub-basement floor level, and has a thickness of 2 ft. 6 in. at the bottom, tapering to 9 in. at the top. A wall of ordinary construction would have required a thickness of about 8 ft. at the base. The concrete is reinforced by indented steel bars, spaced  $4\frac{1}{2}$  in. apart for a height of 14 ft., and  $13\frac{1}{2}$  in. apart for the remainder of the height. The sub-basement floor, 2 ft. 6 in. thick, is reinforced with bars at the top and bottom.

The electric passenger control lift was supplied by Archibald Smith & Stevens, London, is controlled by a switch in the car, and is fitted with the firm's safety apparatus.

The general contractors for the building were



GROUND FLOOR PLAN

SCALE OF FEET 0 10 20 30 40 50

THE ROYAL INSURANCE BUILDINGS,  
ST. JAMES'S, LONDON.

*Photo : Arch. Review Photo, Bureau.*

VIEW FROM PICCADILLY.

Holloway Brothers (London), Ltd., the clerk of works being Mr. William Gunning. The following are some of the sub-contractors for the building :—*Pentelikon Marble* : Marmor, Ltd. *Ferro-Concrete Construction* : Empire Stone Co. *Fireproof Floors and Roofs* : Kleine Patent Fire-resisting Floor-

ing Syndicate, Ltd. *Tiles* : Craven Dunnill & Co. *Casements and Casement Fittings* : Crittall Manufacturing Co. *Grates, Art Metal Work* : J. W. Singer & Sons. *Electric Wiring, Bells, &c.* : Donnison, Sillem & Co. *Marble Flooring* : J. Whitehead & Sons. *Part of the Grille and Electric*





*Photo: Arch. Review Photo. Bureau.*

DETAIL VIEW OF PRINCIPAL ENTRANCE.

*Light Fixtures:* F. & C. Osler, Ltd. *Special Bronze Grilles, Lighting, and Desk Standards:* Spital & Clark. *Door Furniture—Locks, Window-opening Gear, and Fittings, &c.:* N. F. Ramsay & Co. *Railings, Handrails, Balusters, &c.:* W. T. Allen & Co. *Lift:* Archibald Smith & Stevens.

*Motor Pump:* Langdon-Davies Motor Co., Ltd. *Pavement Lights and Fire-Resisting Glazing:* The British Luxfer Prism, Ltd. *White Glazed "Shepherd" Patent Partition Bricks:* Leeds Fireclay Co., Ltd. *Plasterwork and Special Woodwork:* Holloway Brothers (London), Ltd.



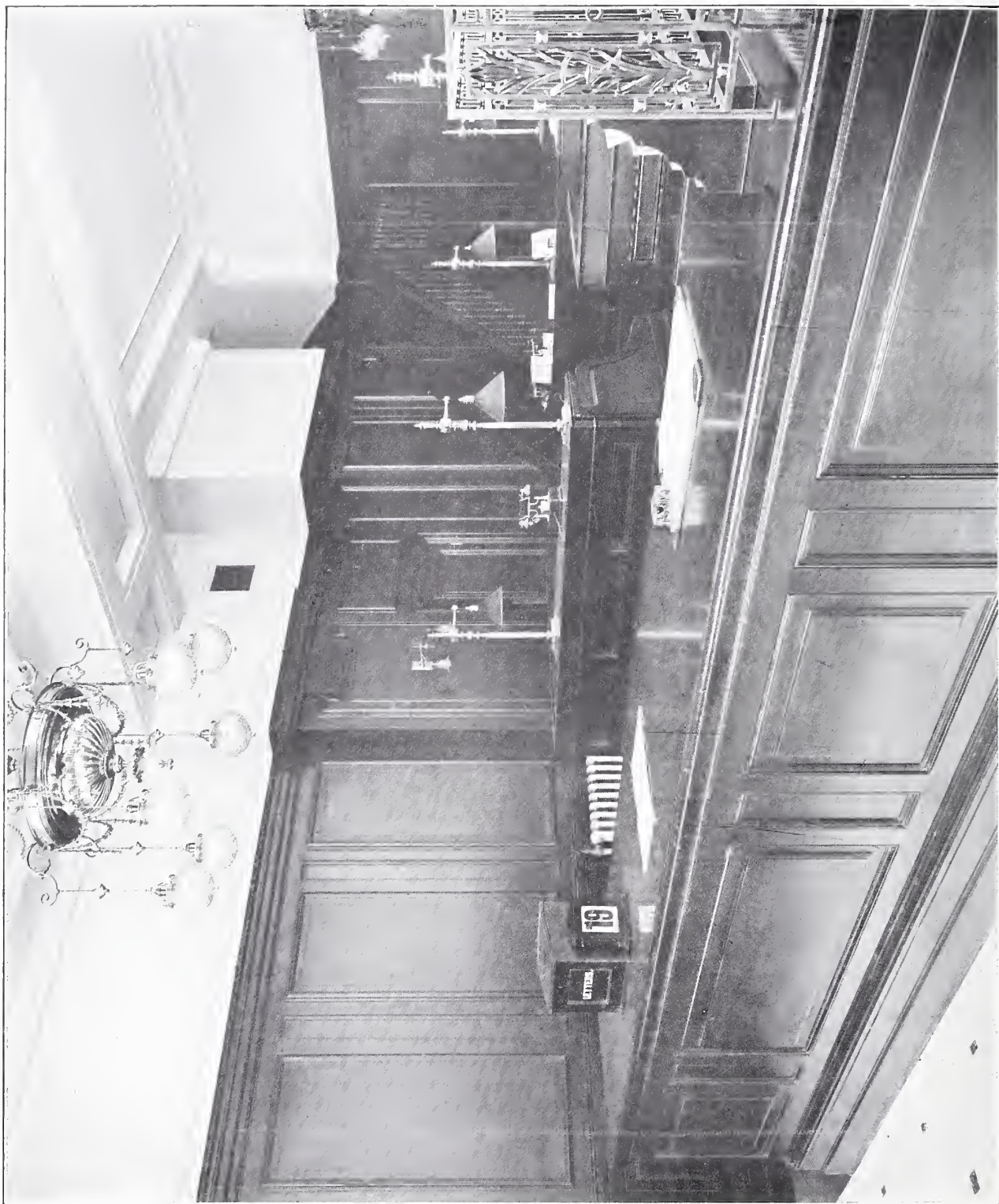


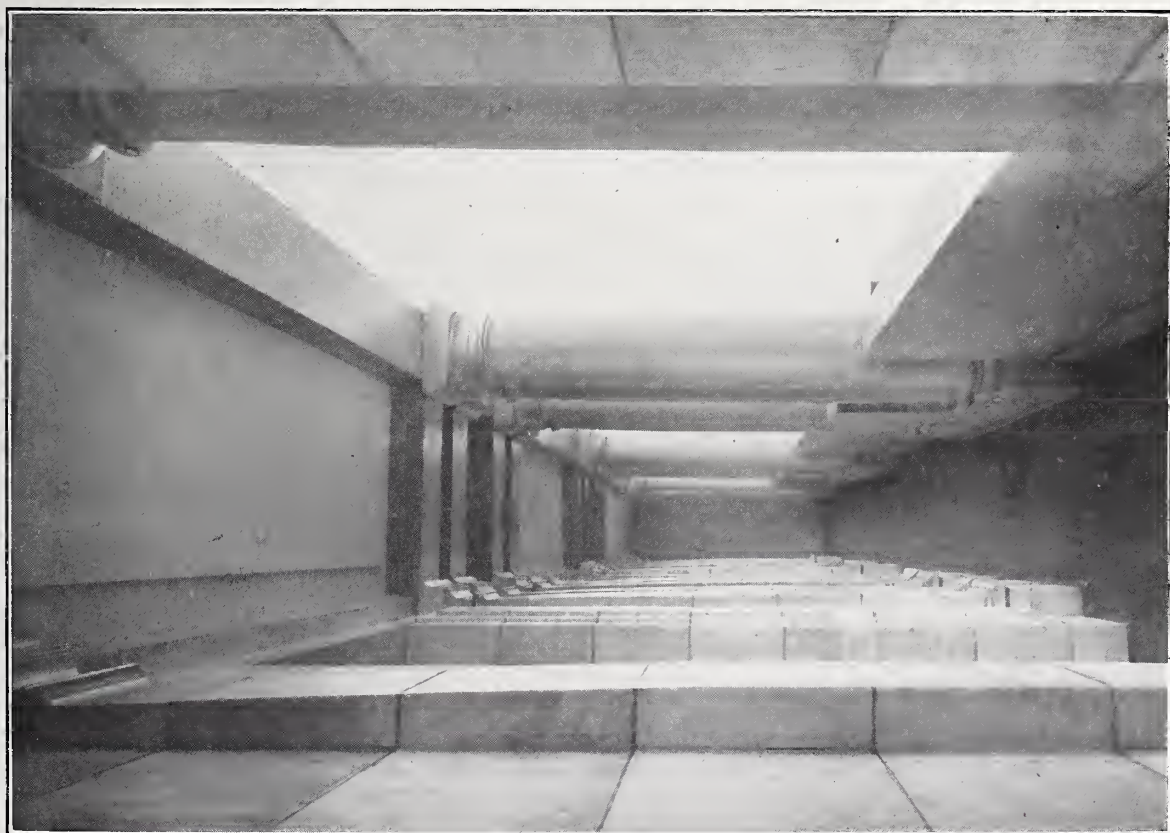
Photo: Arch. Review Photo. Bureau.





*Photo : Arch. Review Photo. Bureau.*

BOARD-ROOM CHIMNEYPIECE.



LOGGIA : FOURTH FLOOR.





*Photo: Arch. Review Photo. Bureau.*

DETAIL VIEW: ELEVATION TO ST. JAMES'S STREET.



THE ARCHITECTURAL  
REVIEW, FEBRUARY,  
1909. VOLUME XXV.  
NO. 147.

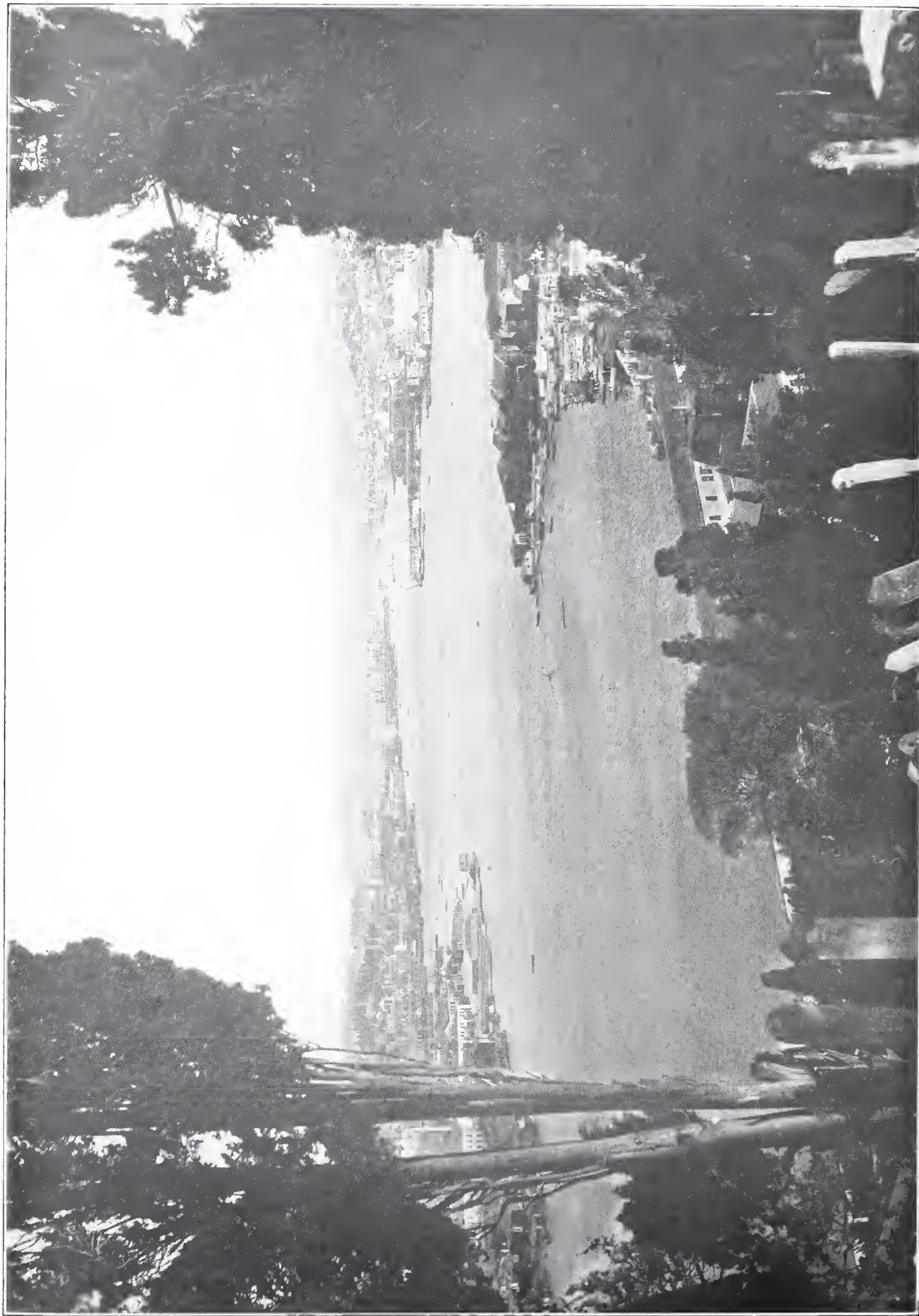


Photo : Berggr.

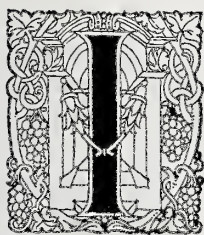
VIEW OF CONSTANTINOPLE FROM EYOUB, LOOKING DOWN THE GOLDEN HORN.

(See "*Imperial Mosques of Constantinople*," p. 72.)



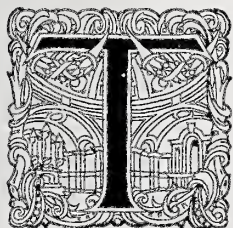
# Notes of the Month.

*Drawings by Professor Holmes—William Morris—The Architectural and Topographical Society—Modern Parisian Architecture—The R.I.B.A. Prizes.*



IT is a pleasure to draw attention to the pictures and drawings (at the Carfax Gallery) by Professor C. J. Holmes, who so adequately fills the Slade chair at Oxford, not only because they are interesting in themselves, but because the artist is the editor of our delightful contemporary *The Burlington Magazine*.

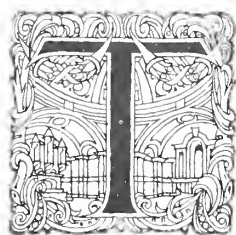
An art critic who is outspoken and honest as is Professor Holmes, gives hostages to fortune when he exhibits creative work; but the products of his brush demand appreciative comment. They are all landscapes, and are divided between oil and water-colour. On the whole the pictures of the English Lake district seem more successful than those of Switzerland and Italy, though the mountain-top scene, catalogued *Biasca*, gives a fine sense of largeness and atmosphere. There is a dim picture, *The Power Station*, which cleverly and poetically handles busy chimneys, and gives a feeling of latent as well as visible force which fits the theme. The water-colours are of a rough technique, and in some the colour verges on the raw, as in *Langdale Pikes from Skelwith*, but in a picture of *Conistone Lake* the drawing is admirable with a far perspective. Professor Holmes seems to avoid sunny pictures, and to cling rather to drear skies; but his art is characteristic and interesting. It is obvious that his enthusiastic knowledge of Japanese painting, while it has not bound him within the lines of any Oriental convention, has coloured his outlook on Nature. There is perhaps no water-colourist of to-day who has a greater contempt for the prettiness which has enslaved too many English workers in this medium. To strike a new and virile note, and to escape mannerisms and grotesqueries, form no small achievement.



THE issue of yet another biography of William Morris may be regarded as evidence of the vitality of his genius. Although he has been dead these thirteen years, he is not yet forgotten! The new Life is that by Mr. Alfred Noyes, in the "English Men of Letters" series. This book naturally lays stress on the literary side of Morris's remarkably full life, and of course regards him mainly as a poet. But he was a rather pronounced example of the combination—which is less

rare than is commonly supposed—of the visionary and the man of action. He was a very practical-minded poet, and a no less practical-minded artist. In a very literal way he coined the ideas that his imagination bodied forth—turned them to shapes in furniture, wall-paper, tapestries, and what not. To him ugliness, whether moral or material, was revolting, and he spent his strength in waging incessant war against it in every shape and form in which it happened to obtrude itself upon his notice. When he and Burne-Jones, in 1857, took rooms in Red Lion Square, they found that they could purchase no furniture that was not revolting to the taste of a poet-painter and a painter-poet. They saw that the crafts of cabinet-making and upholstery had become utterly degraded. Accordingly, Morris designed his own furniture, with the assistance of Rossetti and Burne-Jones. This was the beginning of a great reform, of which to-day the evidences are abundant in every respectable interior. It is claimed by Mr. Holman Jackson, the author of a capital little biography in which Morris is regarded principally as craftsman and social reformer, that he (Morris) initiated the new movement in domestic architecture. "His lifelong sense of the essential relationship between architecture and decoration forced to the front the idea of building his own house." Philip Webb built for him the Red House, an L-shaped building of two storeys, with a high-pitched roof of red tiles, "thus violating all the contemporary canons of squareness, stucco, and slate." Webb designed the furniture. Except Persian carpets and blue china, there was nothing beautiful to be bought, and so Morris had everything designed—wall-papers, tiles, tables, candlesticks, table-glass. This experience led to the formation of the famous firm of which Morris was the head; the opening sentence of whose first circular should be gratifying to architects: "The growth of Decorative Art in this country, owing to the efforts of English Architects, has now reached a point at which it seems desirable that artists of reputation should devote their time to it." He made the Red House a palace of art, where he lived a life of almost perfect happiness. During his sojourn there "he kicked out only one door-panel." The childish fits of frenzy which he was never able to outgrow were occasionally overmastering even in the serene atmosphere of this beautiful home, and the wording of the record would seem to imply that his kicking-out of door-panels had degenerated into a habit. But if he

retained throughout life the tempestuous passionateness of the child, so also he held much of the child's quasi-poetic temperament and vision. His was hardly a creative genius. For his inspiration in art he was largely indebted to Ruskin, some of whose dreams he endeavoured to turn into realities. Much of his designing was based on the figures in Gerard's "Herbal," and in books of heraldry. Most of his notions on craftsmanship and sociology derive from his nineteenth-century interpretation of the methods of the Middle Ages. He was of course no mere copyist. He simply went to good models or to approved masters for inspiration. Of ancient art he said, "Let us study it wisely, be taught by it, kindled by it; all the while determining not to imitate or repeat it; to have either no art at all or an art which we have made our own." And art must be always architectonic—that is, "organically related and subservient to the master-craft of architecture—always applied art. Painting should be mural, sculpture the ornamental treatment of a building." For him nothing had any meaning unless it bore direct relationship to the activities of life. Independent ornamentation—the easel picture, complete in itself—was unnecessary. For him, the essential qualities of art were decoration and design, and its aim was "to make man's work happy and his rest fruitful"—to create an "Earthly Paradise"—"that suffusion of common things with the light that never was on sea or land." Also he founded the "Anti-Scrape Society," that is, the "Society for the Protection of Ancient Buildings."



THE Architectural and Topographical Society gives a fresh indication of the energy of its honorary secretary, Mr. Wilfred Travers, in the third issue of its Record. He is wholly the author of three of the monographs and part author of the fourth. We hope the members will give their secretary more adequate support. A feature of the society's work which deserves special note is the invitation to all and sundry to apply for record forms, on which may be filled in a detailed description of any important building in any parish, and the names of others of architectural interest in the same parish. These forms are to be filed for the use of members and others. They provide space for books of reference to be noted. This will be a most useful feature if it is properly carried out. We commend to the society the necessity of taking Mr. Gomme's Index to Archæological Papers, and constructing from it an *index locorum*. This would form an admirable

basis for a parish bibliography. It should hardly be necessary to print the names of such works as the Victoria County History, Boutells' Heraldry, &c., each time. Anyone would normally consult such ordinary books of reference without special advice. The important items for a parish bibliography are forgotten papers in back numbers of the Proceedings of the County Archæological Societies.

It is because we wish the Architectural and Topographical Society a career of expanding usefulness that we return to the criticisms which we made on reviewing the first Record it issued. Sketches are very pleasant, but they are not records in any scientific sense of the term. It is impossible to better the scheme of our "Practical Exemplar," which combines photographs with measured drawings. The standing prefatory note of the Record admits that the work undertaken is of almost indefinite duration, requires infinite patience, and is of almost national importance. All this will be readily conceded; but the greater the importance of the vista of labour, the more needful it is that the most approved tools be employed, and that they be wielded by an adequate and zealous band of workers, whose efforts shall be organised and directed to parishes not yet fully recorded. We hope the younger generation will gird up its loins and go a-surveying with camera and five-foot rod. The sketch-book can well take a second place.



ARE the Parisians losing their taste for architecture, and their pride in their fine city? Allegations in the affirmative are common in the Paris newspapers, and this fact is in itself a sign that the implied decadence is at all events not sanctioned by complete apathy. The Place Vendôme does not gain dignity from the huge signboards that have been erected there, nor from the illuminated sky-signs that are a terror by night. Day by day, in the opinion of M. Auguste Rodin, Paris is growing uglier. A spirit of uncompromising utilitarianism pervades its new buildings. The Paris architect of to-day asks himself but two questions—Is the building strong enough, and is it big enough? He has no sense of the beautiful, and no regard for architectural appearance. "The ugliness, the brutality of their masses of stone and iron," he is reported as saying, "appears to them a sign of progress; for myself, it seems nothing but barbarism." It is too much to expect from a sculptor of M. Rodin's eminence an exceptional immunity from the irritability of genius, and perhaps he exaggerates his occasional spasms



of æsthetic agony. Nor can it be altogether ignored that, after all, M. Rodin is not an architect, and that therefore this new judgment of Paris is extra-judicial. The sky-signs may have goaded him into this seemingly passionate protest against the spirit of commercialism. It is in such soothing reflections that one seeks to smother the foreboding that the many millions about to be spent on the rebuilding of Paris may go too far towards the destruction of its incomparable architectural charm. Philistia on Lutetia's throne were a sorry usurpation.

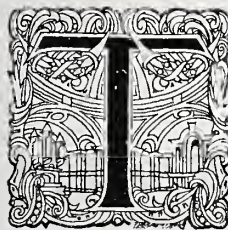


THE mild excitement of the breaking of the seals attracted a very full attendance at the R.I.B.A. meeting on January 18th. Incidentally Mr. R. Stephen Ayling was ensured a large audience for his excellent but not æsthetically alluring paper on "Public Abattoirs." The lion's share of the awards went to students having London addresses. For an essay on "The Influence on Architecture of Modern Methods of Construction," for which the Institute silver medal and twenty-five guineas were offered, Mr. Henry A. Hill, B.A., of Bayswater, was placed first; Mr. Horace Cubitt, A.R.I.B.A., of the Strand, W.C., second; and Mr. J. MacLaren Ross, A.R.I.B.A., London, W.C., third. For the Institute silver medal and ten guineas, awarded for a set of measured drawings of ancient buildings in the United Kingdom or abroad, Mr. Ernest W. Wray, of York, gained the principal award for six strainers of the church of the Madonna di San Biagio, Monte-

pulciano; while honourable mention was gained by Mr. Alan G. Brace, of Lapworth, Warwickshire, for five strainers of Lavenham Parish Church. In the competition for the Soane Medallion and £100 for Continental travel, in which the subject was a design for a casino on the borders of a lake, Mr. Anthony R. Barker, of Harrow, was first, while Mr. Adrian Berrington, of London, W.C., received honourable mention and £21. For the Owen Jones studentship of £100 for travel and study of colour, there was only one application, and the studentship was not awarded; but £21, in recognition of merit, was awarded to the solitary candidate. The Pugin studentship, silver medal, and £40 for travel in the United Kingdom, went to Mr. Sydney H. Miller; Mr. H. Hubert Fraser receiving honourable mention and ten guineas. The Tite Certificate and £30 for travel in Italy—the subject set was a design (according to the principles of Palladio, Vignola, Wren, or Chambers) for a covered arcade of shops—went to Mr. Richard W. M. Gunn, of Glasgow; Mr. Bertram Edwin Lisle, of Wandsworth Common, receiving fifteen guineas; and Mr. S. Herbert Maw, of Hull, ten guineas. It was Mr. Maw whose merit was recognised in the Owen Jones studentship competition, as mentioned above. Mr. Leslie Wilkinson, of London (the sole applicant), was awarded the Arthur Cates prize of £42; Mr. Douglas William Day, of Leicester, the Gris-sell gold medal and £10 10s. for a design for a landing-stage to a royal palace from a lake; and Mr. J. A. O. Allan the Godwin Bursary (silver medal and £65). The Ashpittel Prize, 1908, of books of the value of £10, has been awarded to Mr. Horace James Ash, of Nuneaton.

## Lecce.—II.

### SANTA CROCE AND THE PREFETTURA.



THESE two buildings adjoin and form one block. The old church of Santa Croce was built where the present castle now stands in 1353, and the new edifice was commenced in 1649. The façade illustrated in Fig. 7 is the most baroque in Lecce. Indeed, it would be difficult to find anything more florid anywhere. Many features of it seem to recall the Romanesque tradition, such as, for instance, the heavily-moulded rose-windows, the arcading beneath the first cornice, and the grotesque figures and animals forming brackets for the balustrade. Some of the latter are almost exactly like the well-known pair in S. Anastasia at Verona. Elaborate strapwork is freely employed, cherubs perch on every available corner,

architraves are returned in wondrous fashion, even columns are decorated and garlanded out of recognition, and the highest stage of the building seems the farthest flight of fancy. Nevertheless there is much of worth in this façade; the four large figures are masterpieces of sculpture; the paneling of the doors is of good proportions. The church is a little less elaborate within, and is more restrained. Columns and bands of dark stones are used with foliage and swags for decoration, and a small dome in the centre, plainly finished within, covered with tiles outside, and surmounted by a small lantern. A bas-relief of the architect Zimbardo is to be found in one of the chapels.

The Prefettura was formerly a cloister of the Celestini, who were suppressed in 1807. It contains various offices of the province and state, with their archives. The façade is the most baroque (Fig. 8) in Lecce after that of S. Croce.

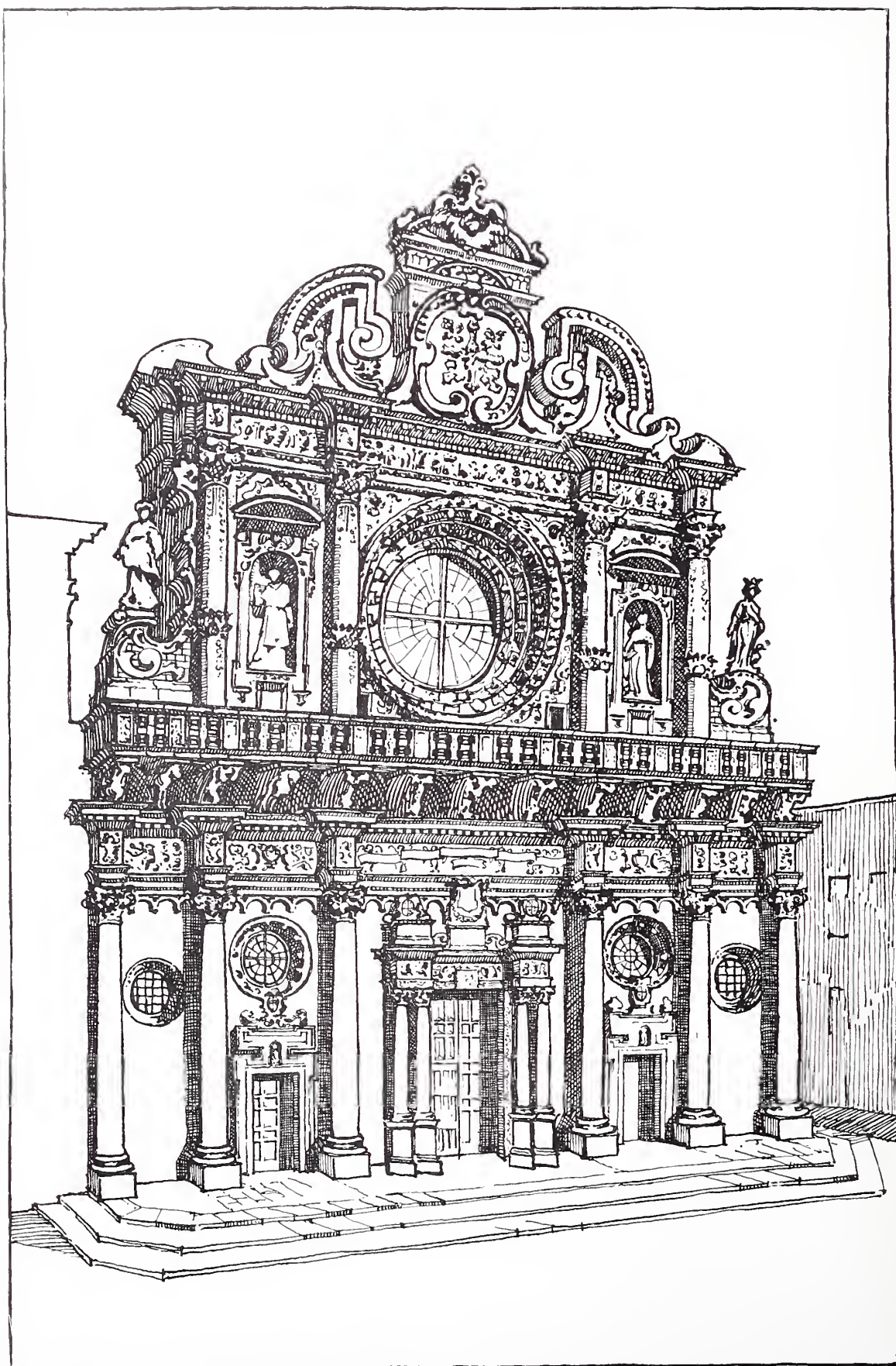


FIG. 7.—CHURCH OF SANTA CROCE. DRAWN BY MARTIN SHAW BRIGGS.



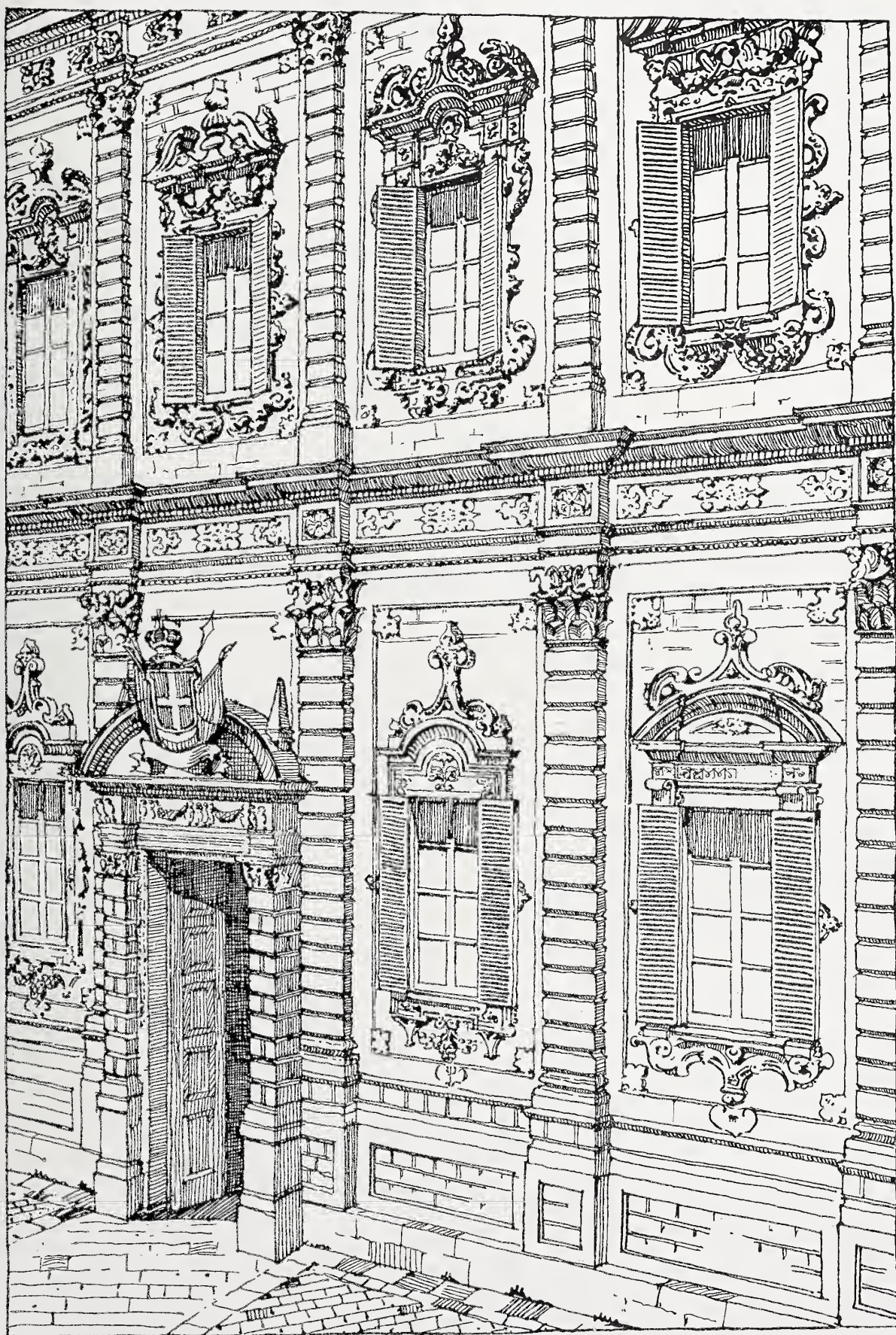


FIG. 8.—FACADE OF THE PREFETTURA. DRAWN BY MARTIN SHAW BRIGGS.



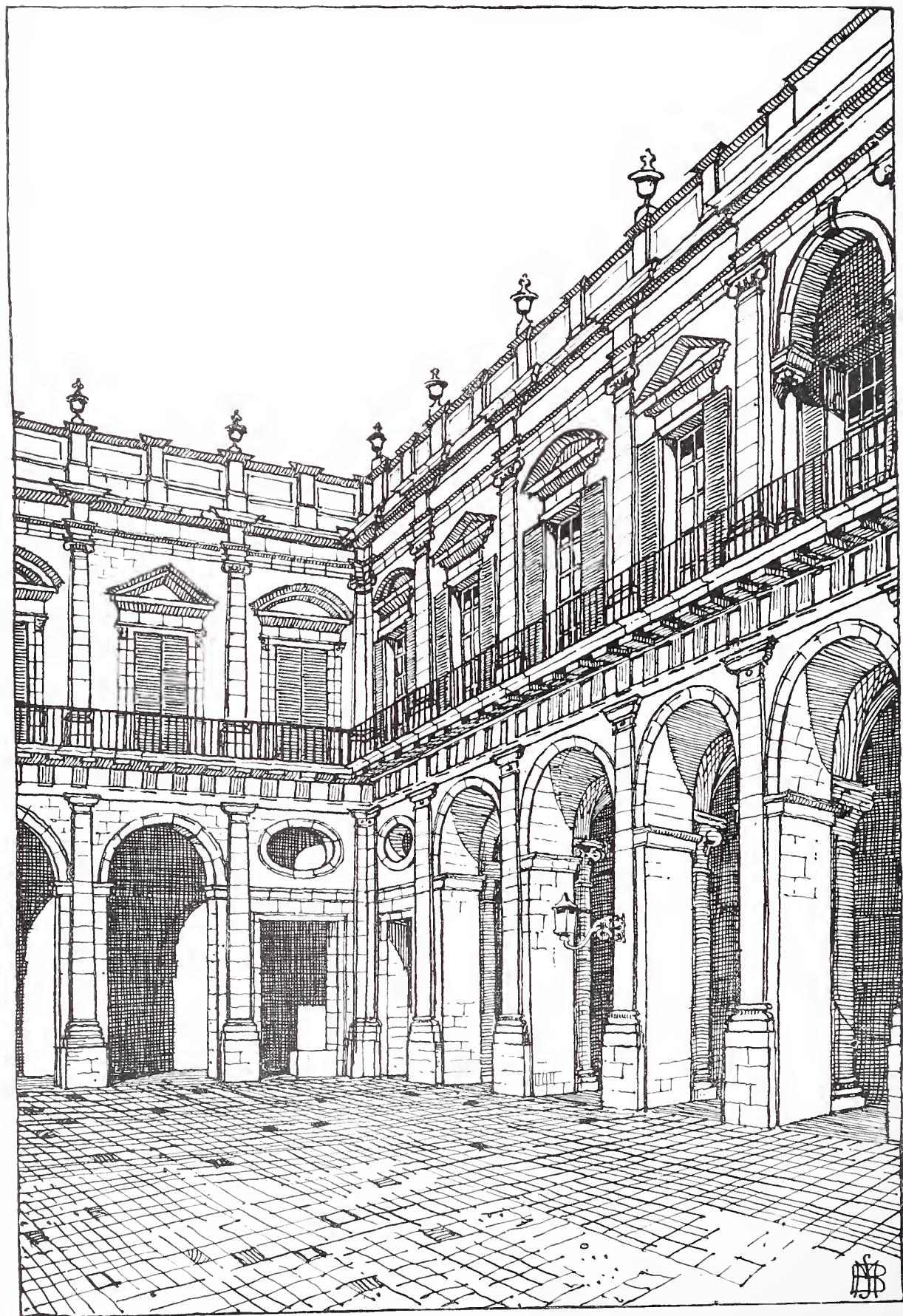


FIG. 9.—CORTILE OF THE PREFETTURA. DRAWN BY MARTIN SHAW BRIGGS.



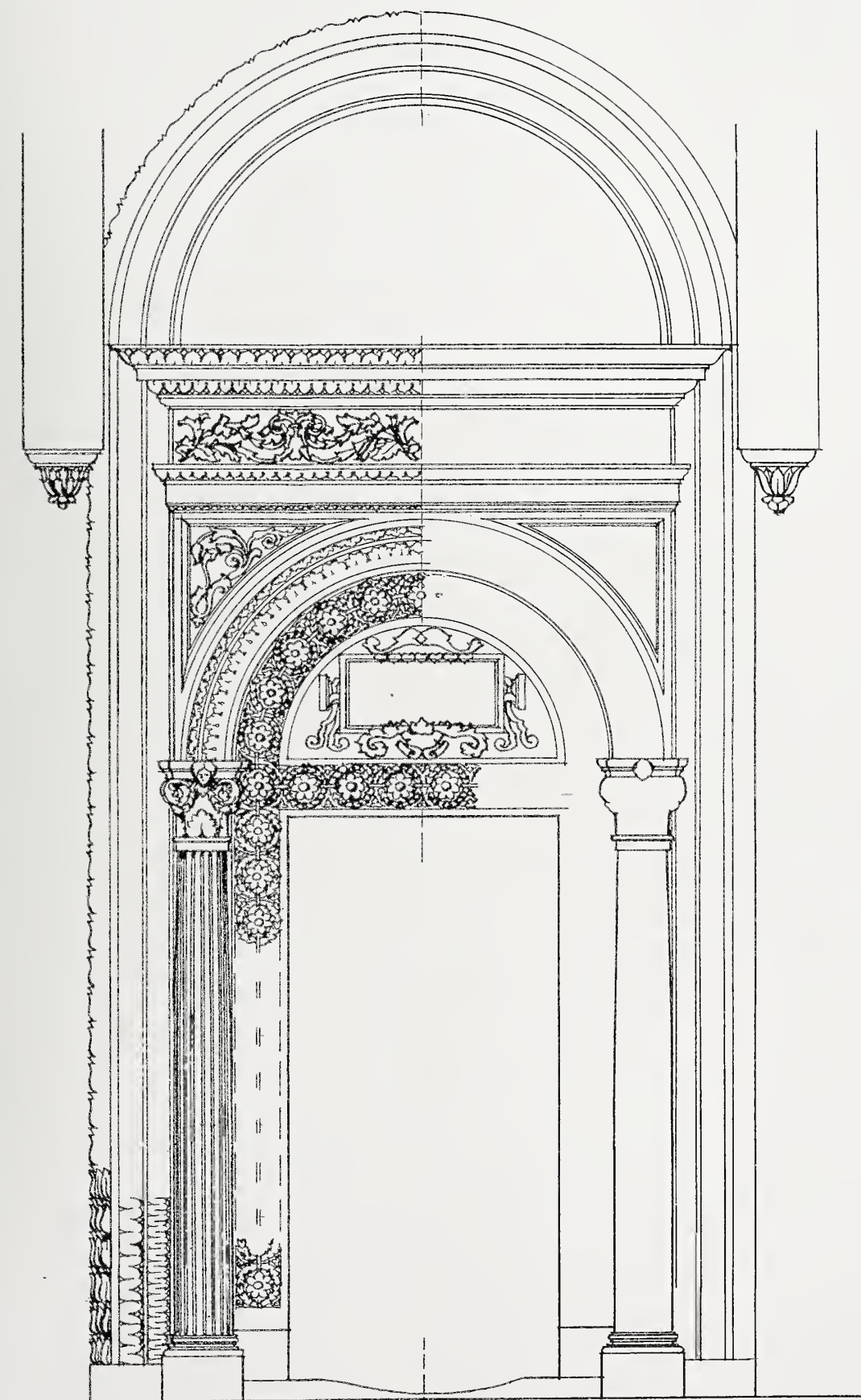


FIG. 10.—DOORWAY IN THE CORTILE OF THE PREFETTURA.  
DRAWN BY MARTIN SHAW BRIGGS.



FIG. 11.—CAPITAL IN THE CORTILE OF THE PREFETTURA. DRAWN BY M. S. BRIGGS.

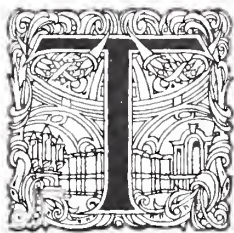
The rebuilding of the church actually occupied 148 years, from 1549 to 1697, and the principal architects and sculptors working on it were Gabriele Riccardi, Francesco Zimbardo, and Cesare Penna. The whole façade of the Prefettura is ten bays in length, and the repetition of small strap-work and constant rustication becomes very tedious. The cornices, too, are shallow, as in some very early Renaissance work, and too weak for the size of the building; but the entrance doorway is good. It is a strange contrast to pass through it and emerge into the cool cortile within, all built in the whitest variety of Lecce stone, and in a very pure late Renaissance style (Fig. 9), with the charming little dome and lantern of S. Croce appearing over the cornice against the blue sky. Behind the massive stone piers is the vaulted loggia, of which Fig. 11 shows the detail, and in the wall dividing it from Santa Croce is the large doorway in stone (Fig. 10) now walled up. In this the influence of local Romanesque work is very apparent.

MARTIN SHAW BRIGGS.

## The Practical Exemplar of Architecture.

### XXX.

#### NO. 26, HATTON GARDEN: DINING ROOM.



THESE drawings give the last particulars of the panelling of No. 26, Hatton Garden. New brickwork to the façade belied an interior singularly rich in late eighteenth-century work. The panelling itself is of the ordinary type

—a plain ovolo moulding with raised panel, with a chair rail dividing it. In the rooms of the ground and first floors it is finished with an architrave, frieze, and cornice, while on the second floor a bold plaster cornice was used alone to finish it.

This plain panelling, which very often is of deal painted (as in the present example), is a most effective wall-covering; the wide panels make a nice distribution of pictures a necessity.

The fireplaces are the chief features in the rooms. These, as can be seen by reference to the drawings of the other rooms,<sup>1</sup> are sufficiently varied to be very interesting; but in spite of a great deal of first-rate carving they are none of them well designed. The proportions of the upper parts are rather clumsy, especially in this

room, and the one adjoining, which is used as a museum. The one in the drawing-room (called the Cambridge Ward) is better. However, the most successful are those consisting of marble jambs and lintels of a wave section—after those at Hampton Court—set in the panelling without a shelf. In the Skinners Ward an Adam shelf and frieze has been added.

The doorways are very good, and although the architraves are all similar—the usual Palladian type—variety is obtained by the changes worked in cornice and pediment. The fanciful cartouche over these doors is reminiscent of those shown in Gibbs's book, which was published in 1731.

In this room a very suggestive piece of design is the arrangement of the fireplace and the cupboards on either side. The fronts of cupboards are made of mahogany, and the detail is very fine. Nearly every moulding is carved in a vigorous fashion, and the whole effect is very rich.

In one of Batty Langley's books, "The City and County Builder's and Workman's Treasury of Designs," is given a drawing of the fine pattern of the marble floor used in the staircase hall. The pattern is pleasing and extremely simple to work out, although in effect rather complicated.

The most charming piece of work in the house

<sup>1</sup> Drawings of staircase published August 1907; drawings of panelling, &c., &c., October, November, December, 1907.





NO. 26, HATTON GARDEN, LONDON, E.C. CHIMNEYPIECE IN THE DINING-ROOM.

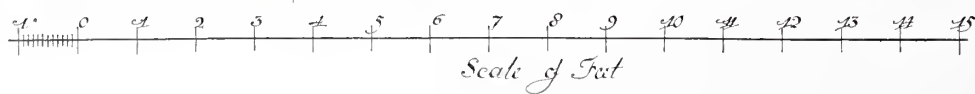
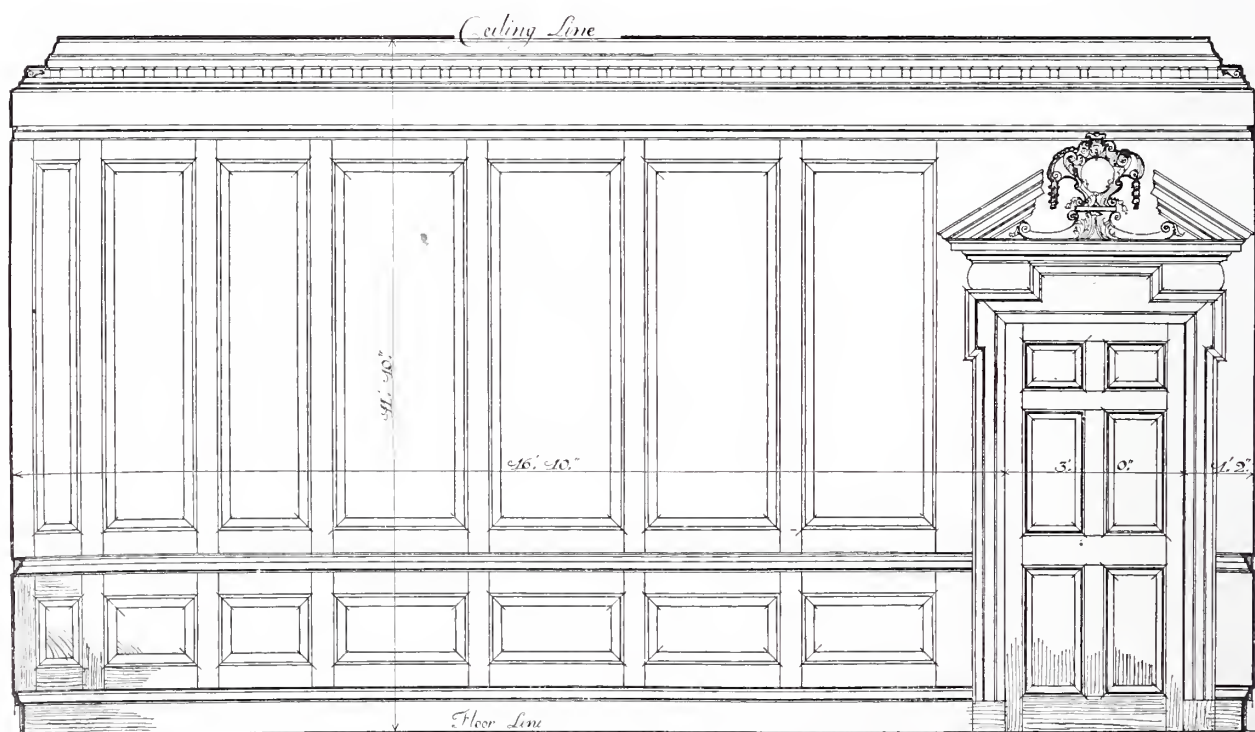
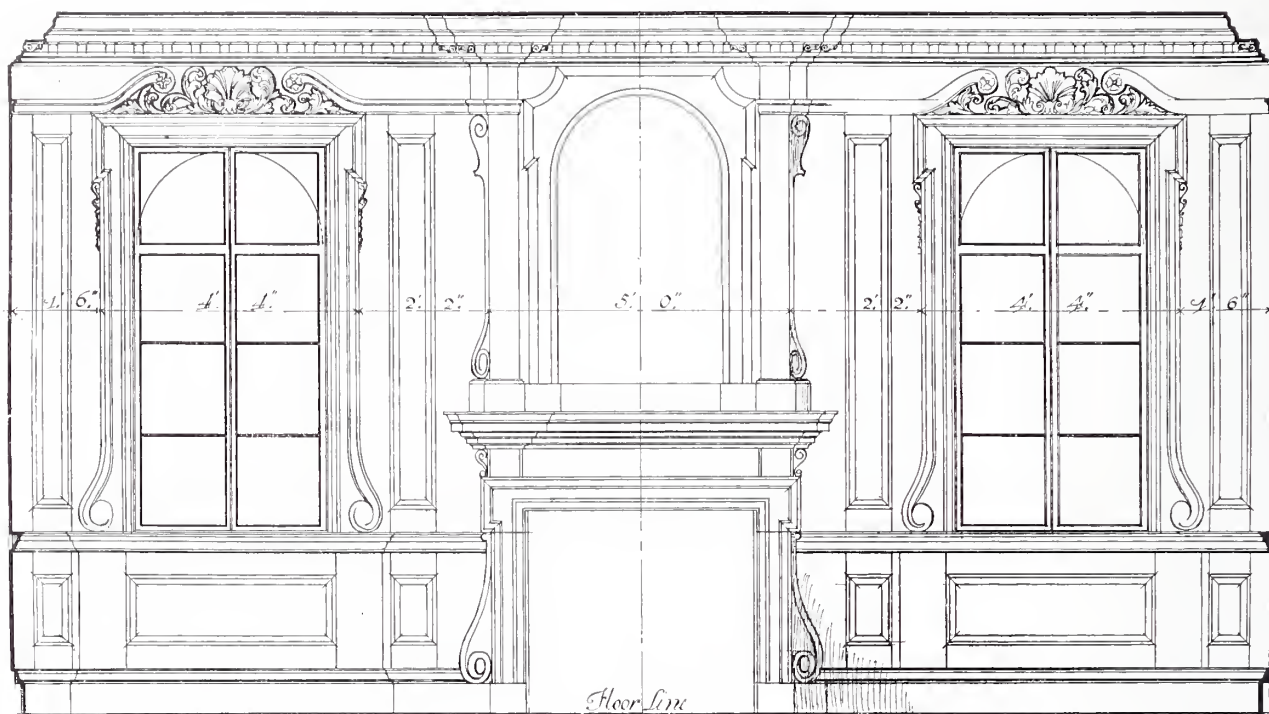
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

is the oak staircase. It is quite different from the usual stair of this period, and the effect is one of extreme grace and delicacy. With its low raking handrail and long curved ramps joining it to the fine newels, its playful balusters make it a fine model.

It is a strange thought that very probably all this work was done by a builder without any assistance from an architect. It says a great deal for the taste of the builder of the eighteenth century. But so it was : tradition was still alive, and made this possible.

J. M. W. HALLEY.



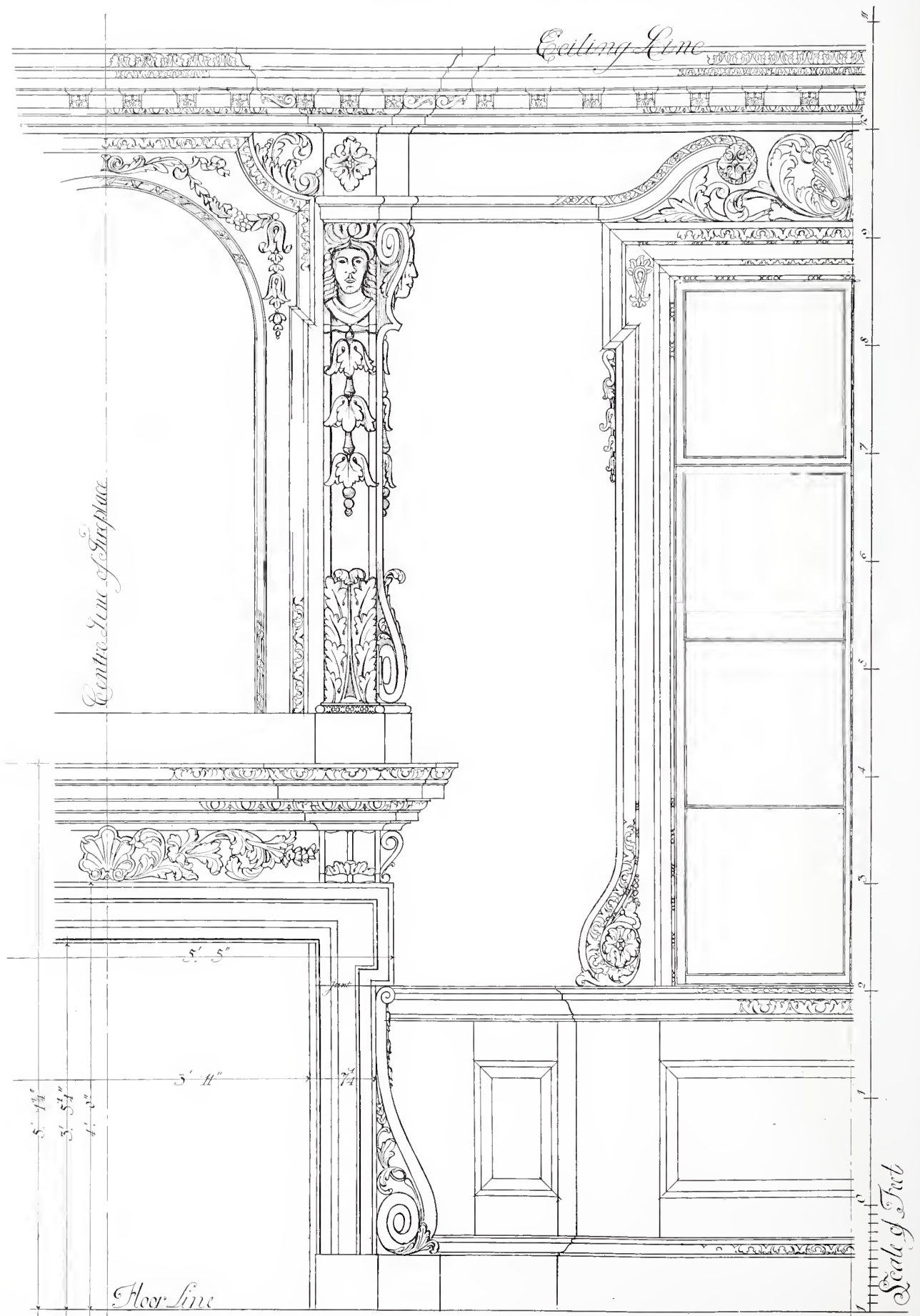






*Board of Education.*

NO. 26, HATTON GARDEN, LONDON, E.C.  
DETAIL OF CUPBOARD IN DINING-ROOM.



NO. 26, HATTON GARDEN, LONDON, E.C.

DETAIL OF CHIMNEYPIECE AND CUPBOARD IN DINING-ROOM.

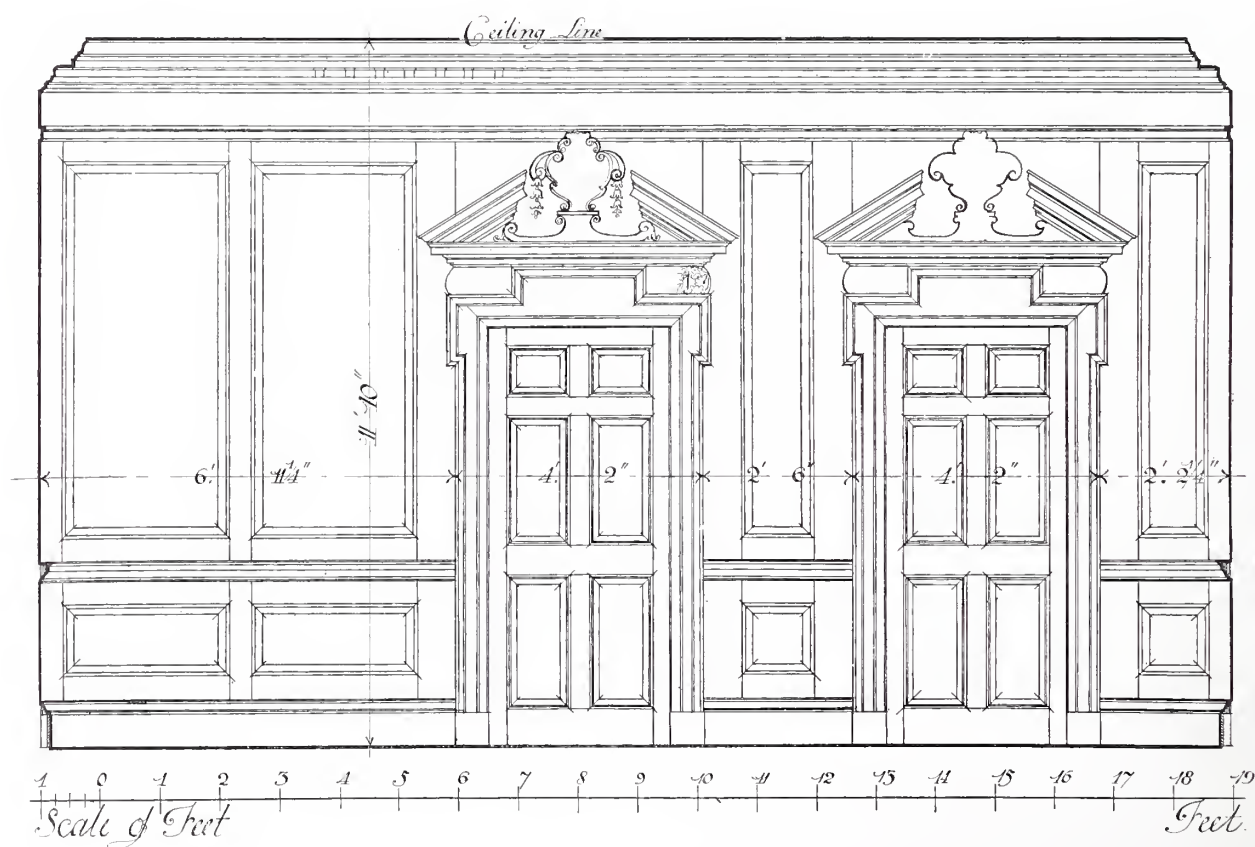
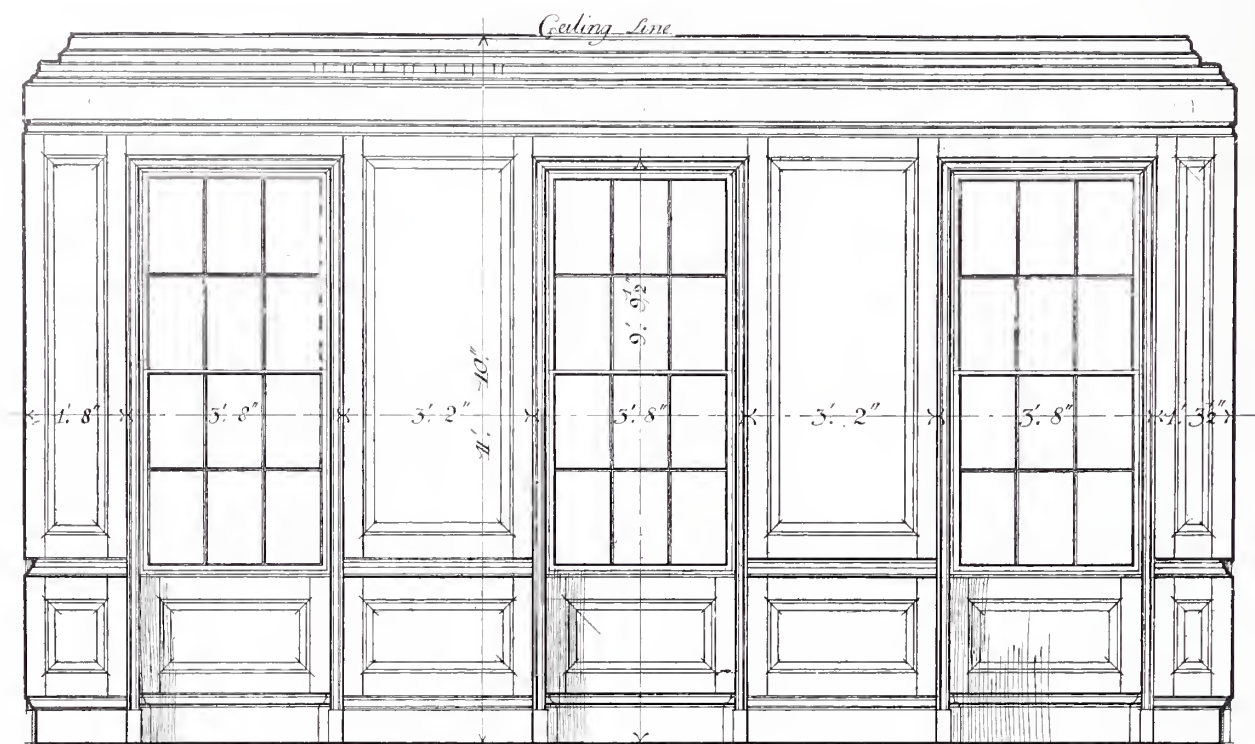
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.





NO. 26, HATTON GARDEN, E.C. DOORWAY IN DINING-ROOM.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

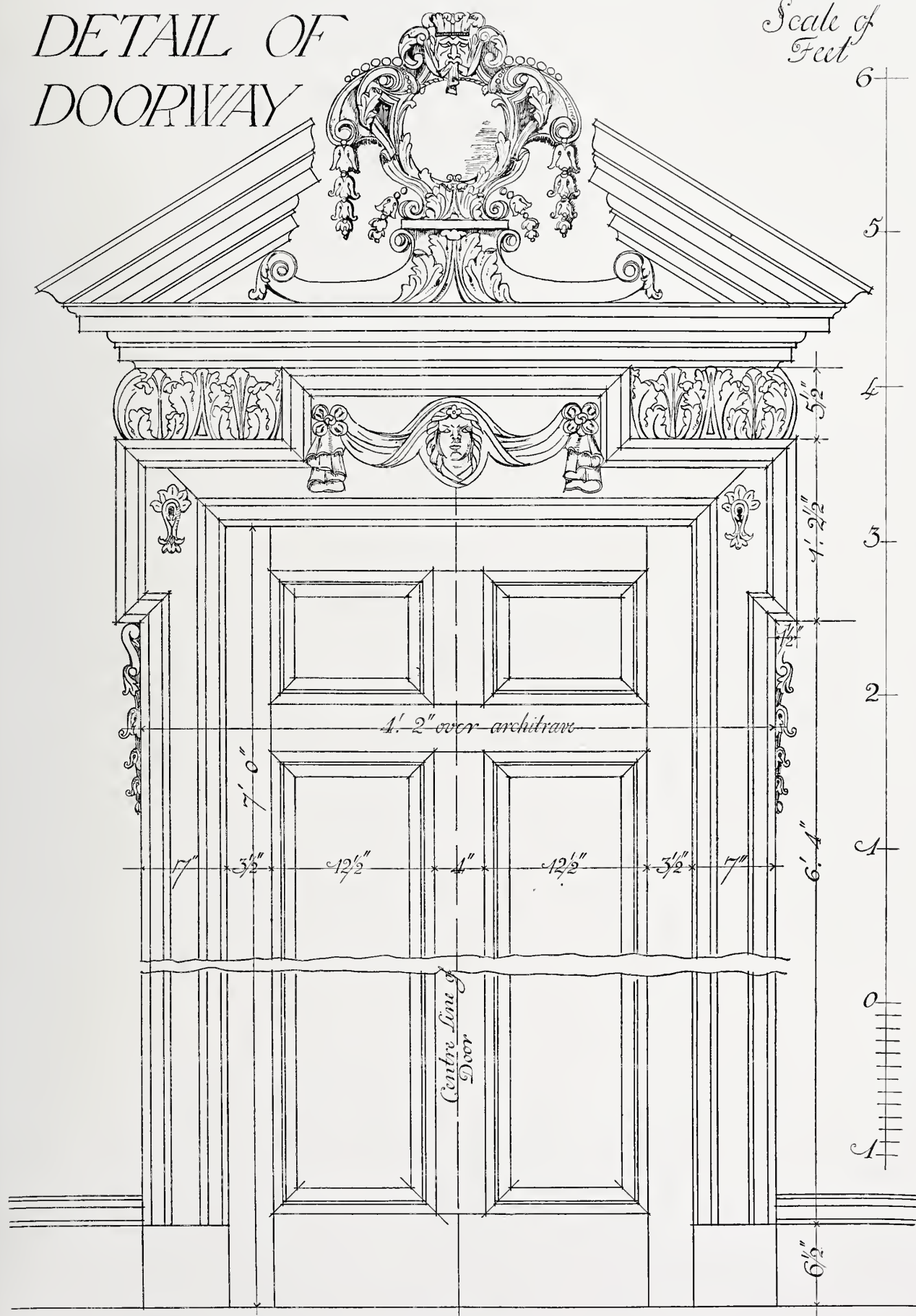


NO. 26, HATTON GARDEN, LONDON, E.C. DETAILS OF DINING-ROOM.  
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.



# DETAIL OF DOORWAY

Scale of  
Feet



NO. 26, HATTON GARDEN, LONDON, E.C. DETAIL IN DINING-ROOM.

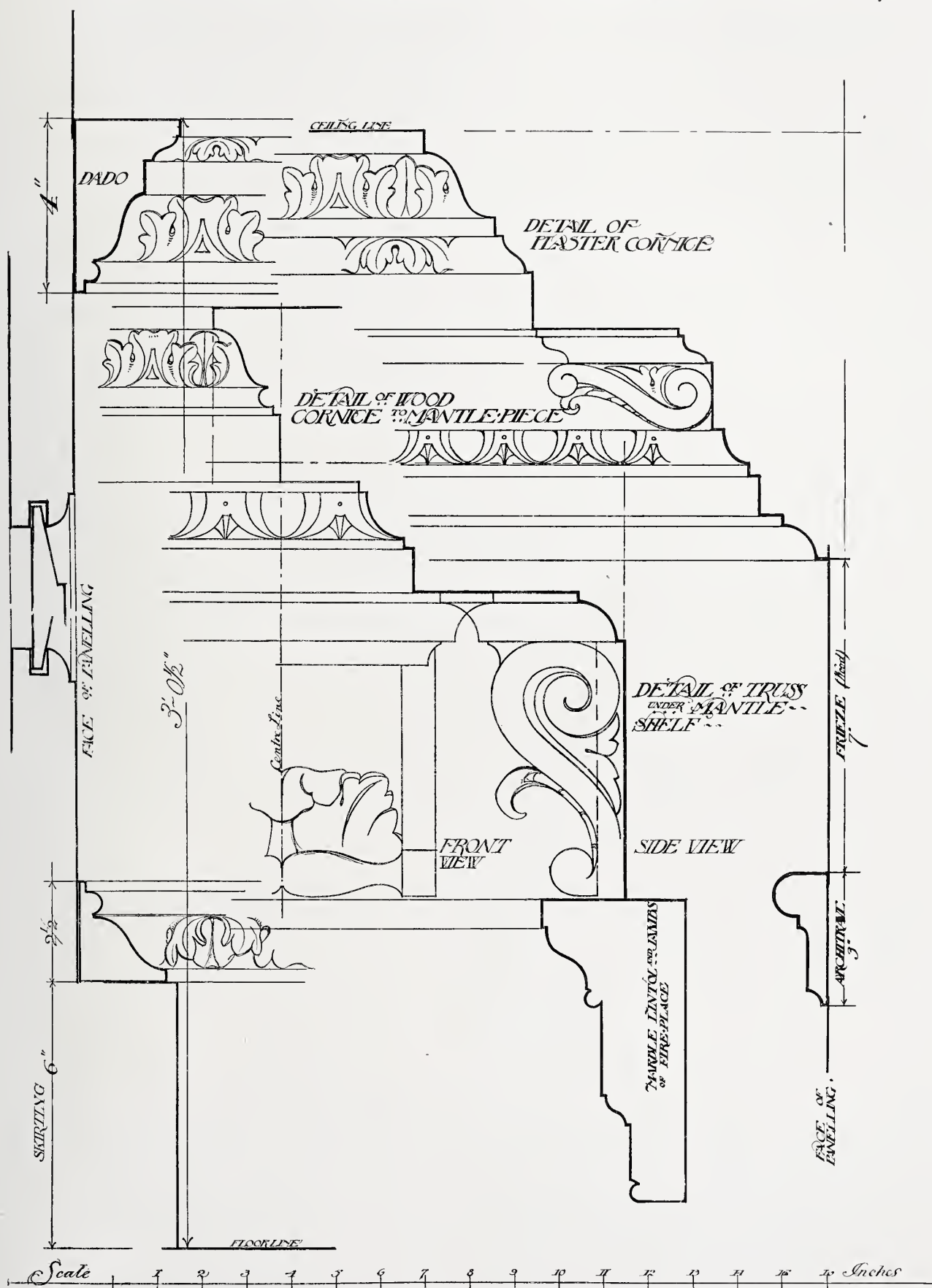
MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. MCQUEEN.

VOL. XXV.—E



DETAIL OF PANEL MOULD ABOVE  
MANTELLE-PIECE





NO. 26, HATTON GARDEN, LONDON, E.C. DETAILS IN DINING-ROOM.

MEASURED AND DRAWN BY J. M. W. HALLEY AND H. A. McQUEEN.

# Imperial Mosques of Constantinople.

## PART I.



NO city in the world makes a wider or more intense appeal to the imagination than Constantinople; for the visible splendour of the present city, with its three towns set like gleaming jewels in unsurpassable natural beauty of interlaced sea and land, is but the outward symbol of its memory of strange fortunes and momentous history. Placed midway between Europe and Asia, the gate of conquest and the channel of continental commerce, it has ever been the prize of the contending forces of the East and the West, and each in turn has adorned it with a pageantry of splendid art.

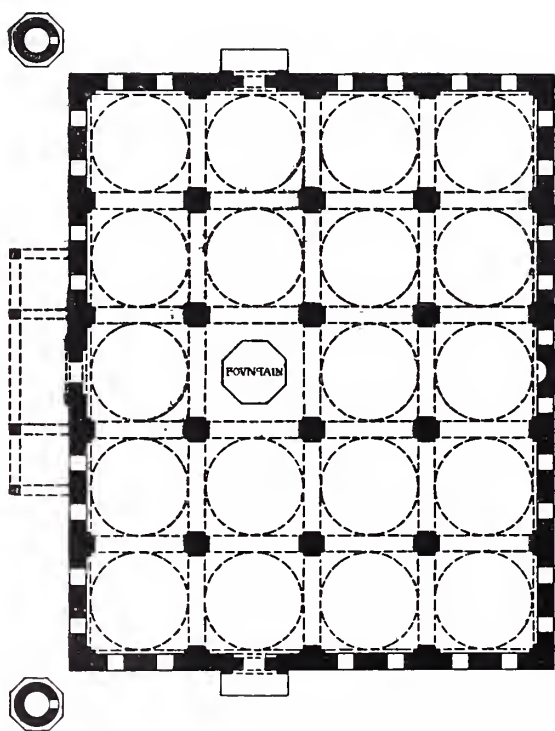
The traveller who approaches Constantinople by the Sea of Marmora first sights Scutari, the Asiatic town whence the caravans of merchandise started on their long marches to Persia and distant India. Then, rounding the Point of the Seraglio, the European town of Galata comes into view, its streets climbing steeply up to the round tower of its Genoese and Venetian traders. And then, entering the waters of the Golden Horn, the Turkish city of Stamboul gradually unfolds its superb outline along the winding shores, the quays

crowded with the ships of all nations, the rising slopes clothed with red roofs and groves of cypress, the summits crowned with the white minarets and silver domes of the mosques.

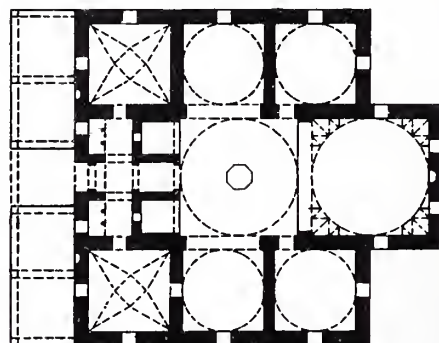
The Turkish city of Stamboul reincarnates the older city of Constantine, but the aspect of the Byzantine capital has been almost wholly changed; and although many instances of its early mediæval art may still be found by seeking, yet the city of to-day remains essentially a splendid monument of Turkish art. The church of S. Sophia, S. Irene, and the ancient walls, are now the only conspicuous Byzantine elements, and it is the fine succession of Imperial Turkish mosques, set along the skyline, which above all crowns the beauty of the city and endows it with such fair distinction.

These Imperial mosques of Stamboul are full of interest from many points of view. To the student of architecture they offer a progressive series of buildings, wonderful in structure and expression, grand in conception and scale, and still enriched with accumulated treasures of the exquisite craftsmanship of the East. They show the growth of one of the last flowers of Oriental art, the fruit of a branch engrafted on the native Byzantine stock. They illustrate one of those *saltus artis* which, from time to time, have interrupted and

ULU JAMI 'The Great Mosque' BRUSA 'The Green Mosque' YESHIL JAMI



Erected on the site of a Byzantine church in 1420



Approximate Scale of Feet





INTERIOR OF ULU JAMI.

changed the gradual course of normal architectural development, and which, in this instance, was rendered almost unique by the dominating influence of a single building. To the student of history, the mosques visibly symbolise the power of a great and terrible nation, now reduced to the shadow of its former estate and glory. They recall that wave of Asiatic conquest which at one time threatened to overwhelm Europe, and they remain the monument of the greatest triumph which militant Mohammedanism won over mediæval Christianity. Further, these mosques have something of the romance of the unknown, for hitherto they have been jealously guarded by political suspicion and religious fanaticism, and the inquisitive and infidel student has been baffled by the difficulty of studying them directly, and tantalised rather than enlightened by such hasty sketches and vague descriptions as have been grudgingly allowed.<sup>1</sup>

<sup>1</sup> By most unusual good-fortune the author was allowed full opportunity for the study of the mosques, and he is glad to acknowledge here the courtesy and assistance of the Royal Institute of British Architects and the British Embassy at Constantinople, in obtaining the necessary *irade* from the Sultan, and also to acknowledge the helpful companionship of Mr. J. B. Fulton, who shared the trouble and expense of the author's work at Constantinople and Brûsa.

BRÛSA.—In order to clearly understand the development of Turkish mosque-building in Constantinople, it is first necessary to glance briefly at the mosques of Brûsa in Asia Minor, the Turkish capital before the conquest of Constantinople; for here the original traditions of the race may be studied, and therefore the change wrought by the possession of the Byzantine capital may afterwards be better appreciated. Two mosques at Brûsa, Ulu Jami and Yeshil Jami, may fairly be taken as typical of the others.

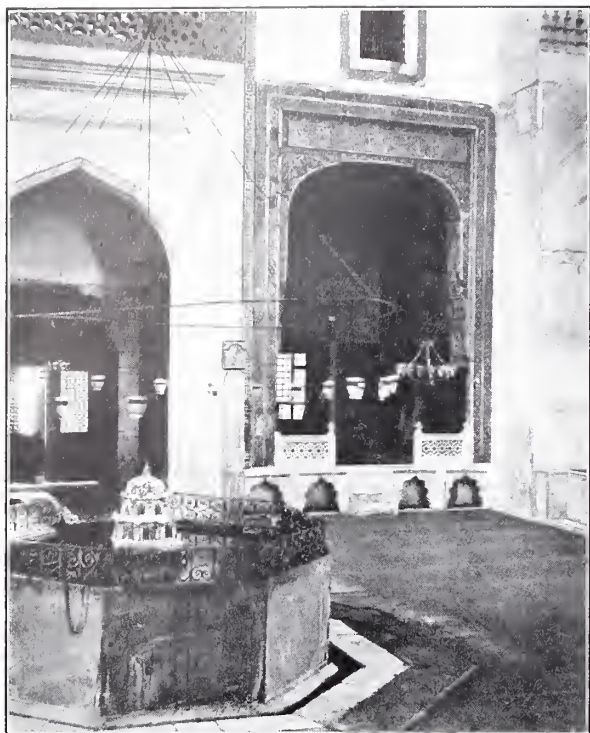
Ulu Jami, the great mosque, represents a type of plan derived from the original and almost universal type of a courtyard enclosed by open arcades, the covered area on the side towards Mecca being enlarged by additional bays. This original type of plan is shown in the mosque of Ibn Tulun at Cairo, and in its later form the extended arcades towards Mecca were enclosed as a separate building, the arcaded courtyard remaining as a forecourt to the mosque proper. Ulu Jami has a rectangular plan divided by massive piers and arches into twenty square bays, each covered with a cupola set on pendentives except one central bay, which remains open to the sky, and contains a fountain. The construction is of brick, the piers being square in plan, and the arches



Photo: Sebah and Joaillier.

EXTERNAL NICHE, YESHIL JAMI.



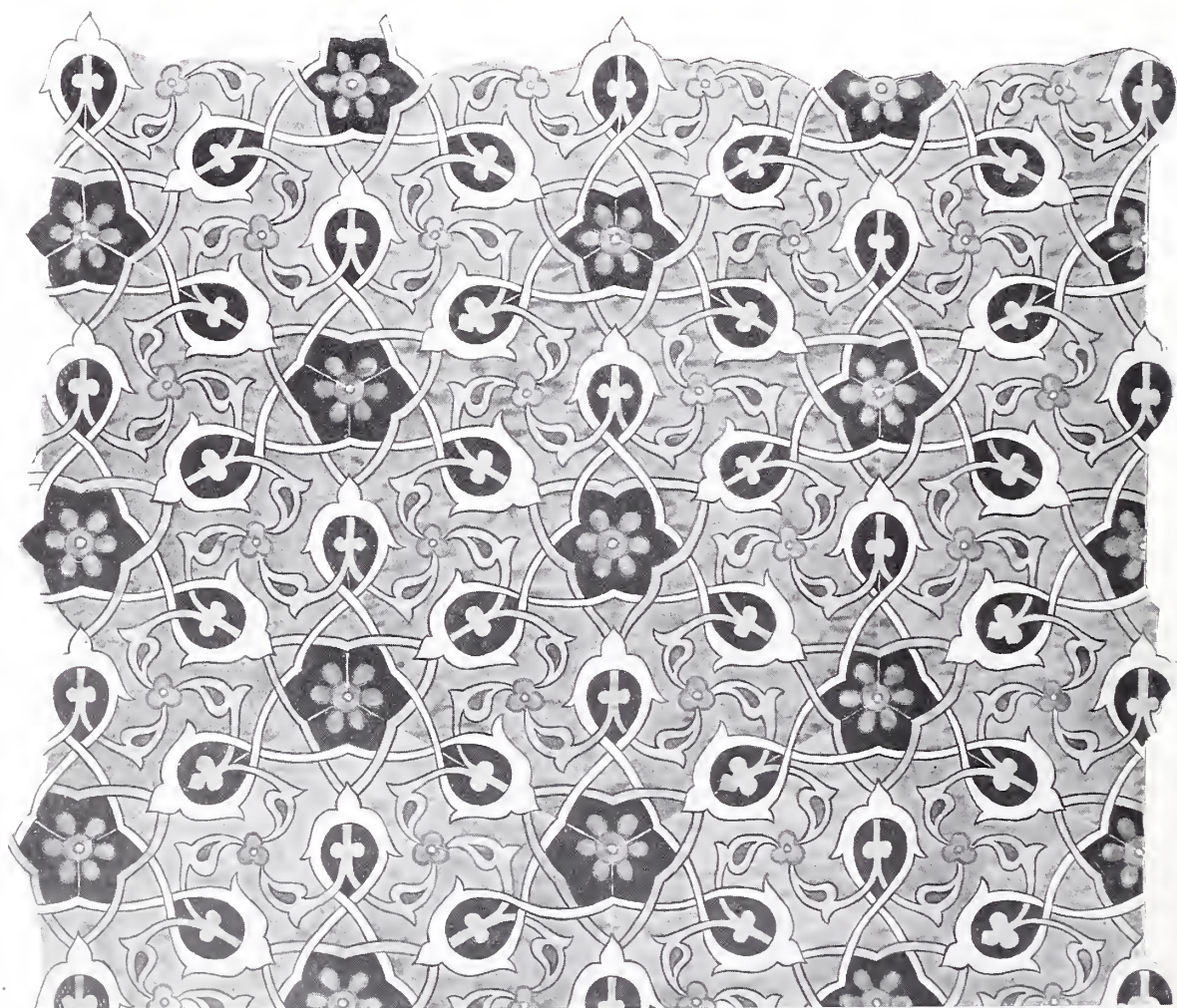


INTERIOR OF YESHIL JAMI.

Photo : E. F. Reynolds

pointed in outline, and all the internal surfaces are covered with plaster. The piers were originally gilded to the height of a man, and the walls were decorated with glazed tiles; but this magnificence remains no longer, and is replaced with whitewash, relieved here and there with illuminated inscriptions from the Korân. Light is introduced by windows in the outer wall and in the bases of the cupolas; and the interior, with its cross-views half blocked by the great piers, is powerful and picturesque in effect. Externally the great rectangle of the mosque rises to a cornice which almost hides the low cupolas when seen from below. Two freestanding minarets, originally decorated with blue and green tiles, flank the western façade, and a later portico shelters the central entrance. The forecourt is enclosed by walls without the usual arcades, and at the centre is placed a fountain of ablution.

Yeshil Jami, the green mosque, was built in 1420, and represents a somewhat complex variety of that later cruciform type of plan which became almost as widespread as Mohammedanism itself.

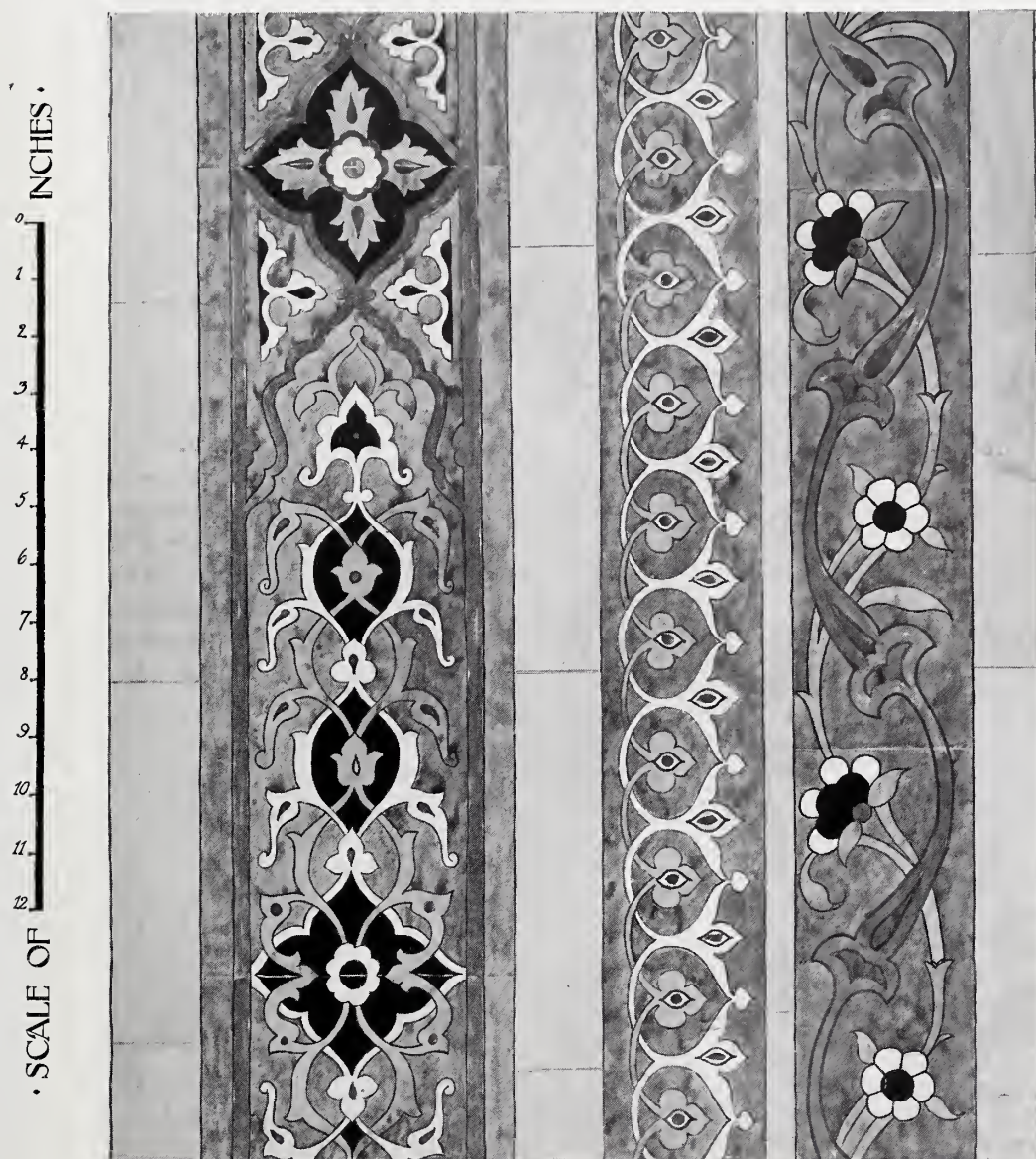


• SCALE OF 12 11 10 9 8 7 6 5 4 3 2 1 0 INCHES •

DETAIL OF TILEWORK, YESHIL JAMI.

MEASURED BY EDWIN F. REYNOLDS. DRAWN BY J. B. SURMAN.





DETAIL OF TILEWORK, YESHIL JAMI.

MEASURED BY EDWIN F. REYNOLDS. DRAWN BY J. B. SURMAN.

The plan is complicated by the fact that the mosque was built on the site of a Byzantine church, and also because a suite of apartments and galleries for the use of the Sultan was introduced in place of one of the arms. The three arms and the crossing are covered with spherical domes, their square compartments being reduced to the circle by means of simple stalactite pendentives, and the central dome is lighted by a glazed lantern. The walls, both internally and externally, are faced with masonry of a lightly veined marble; and the windows, the niches, and the central doorway are richly carved with decorative motives of very advanced character, comprising arabesque foliage in low relief, stalactite-work, and intricate geometrical devices. The internal gallery and alcoves for the Sultan are sumptuously covered with dark blue tiles, threaded

with the gold, green, and white of delicately raised patterns, and with inscriptions in the old Cufic script interlaced around the borders. Beneath the central dome is a cistern enclosed with marble slabs, with a fountain wrought in the model of a mosque. Four other chambers, domed or vaulted and richly decorated, complete the plan, and in front of the entrance are the foundations of an unfinished portico. The two minarets, whose covering of green tiles gave the mosque its name, were thrown down by an earthquake, and are now replaced with modern erections. The whole building is a treasure-house of early Turkish art, its structure tinged with Byzantine influence, its decoration luxurious yet refined, and full of that Persian influence which seems to have been the fountain-head of Saracenic art.<sup>2</sup>

These two mosques may be taken as typical of

<sup>2</sup> Measured drawings of Yeshil Jami, with many decorative details, are given in "Architecture et Décoration Turques," by Léon Parvillée.

Turkish traditions before the conquest of Constantinople, differing from other Saracenic work of the time only as varieties of the same stock, founded on universal types of Mohammedan planning, closely related in structure and decoration to the mosques of Egypt and Persia, and perfectly normal in character.

SANTA SOPHIA.—But with the possession of Constantinople a new influence was introduced which almost entirely changed the natural growth and the national tradition of Turkish mosque-building. This compelling influence lay in the germinating power of a single building—that church of Santa Sophia which from the first had assumed so unique a place in mediæval art, and which now, some nine hundred years after its erection, was to lend its inspiration to an alien creed. Rumours of the splendour of the great Christian church had long been current in the East, and Mohammed himself had prophesied its conversion to a mosque, promising all the joys of Paradise to the conquerors of Constantinople. The Turks, therefore, regarded the church as a predestined heritage, and it is probably owing to this view that it was specially preserved amid the general destruction at the sacking of the city.

S. Sophia was duly converted to the uses of a mosque. The high altar was destroyed, and the pulpit and Mecca-niche of Mohammedan ritual were erected; but no alteration was made to the integral structure, and the decoration of marble and mosaic remained untouched, except where the symbols of Christianity were covered or defaced. Externally S. Sophia has suffered far greater change. Most of the smaller buildings—baptisteries, libraries, and treasuries—which had grown up around the church, were swept away, and Turkish mausoleums gradually took their place. Four minarets were erected, one at each angle of the building, and the great cross on the central dome was replaced by the crescent. But, further than these deliberate changes, the whole building is now disfigured by ungainly masses of buttressing, added from time to time to support its earthquake-riven fabric; and it is in spite of all disadvantage of fate that the serene power and beauty of its domical grouping may still be recognised.

But, not content with the realisation of Mohammed's prophecy, the Turks desired to emulate the wonderful structure and qualities of the church, and henceforward they founded all their great mosques on its model, disregarding their own traditional forms, or altering them in unison with their new ideal. The change was probably less due to real æsthetic appreciation than to a desire to invest their religion with an easily adapted magnificence, and also with something of the

prestige which had belonged to the greatest church of the East. Mohammedanism was a militant religion whose fast-rising power had outstripped its outward forms, and S. Sophia gave the Turks a more ambitious scale and a more magnificent model for its architectural expression. But, further than this, the readiness and completeness of the change were largely due to the national character. The Turks are a military rather than an artistic race, and they have always been dependent on other nationalities for the translation of their æsthetic desires. The Persian quality of some of the mosques at Brûsa has been mentioned, and at Constantinople they employed Greek and Armenian architects. The Turks themselves had little of the subtle instinct of the artist: to them art was a slave to minister to their pomp and luxury rather than a spirit to be sought with toil and glad self-sacrifice. A close parallel may, indeed, be drawn between the character of the Turk and the Roman, and the comparison is rendered the more striking by the similarity of their experience in being brought into contact with the art of another race. But whereas the Romans had adopted Greek forms for the decoration of their own arcuated structure, thereby stifling the expressive evolution of its true qualities, the Turks, on the other hand, adopted only the plan-type and general scheme of S. Sophia, leaving their architects free to adapt and develop it according to their needs, and to clothe it with fresh expression by entirely Saracenic motives of decoration.

But Byzantine and early Turkish art may not be regarded as altogether alien to each other. In Byzantine art there had been a strong infusion of Eastern influence—so strong, indeed, that, compared with Roman art, its qualities were distinctively Oriental; and although that influence had been qualified by infiltration through a Greek race, yet much of its original character had been preserved. In return the ascendant power of the Byzantine Empire and the authority of its splendid art had diffused a reflex radiation which nourished the roots of the early Saracenic School among others. Moreover, in their westward advance to Constantinople, the Turks passed over soil which was fertile with Byzantine influence. Brûsa was a completely Byzantine city when they first entered it, and their work there shows traces of local assimilation. Hence there was already a certain affinity between Byzantine and Turkish art, an affinity showing itself in general tendencies rather than special particulars. Thus the preference for pure geometrical forms and broad surfaces, the consistent use of the dome, the principle of decoration by applying a veneer of colour and precious material to the structural surfaces—all these



characteristics show a sympathy of method in design, and indicate a common Oriental origin.

RITUAL.—The Mohammedan creed is exclusively deistic in worship. It recognises a progressive revelation in the teaching of six prophets—Adam, Noah, Abraham, Moses, Jesus, and Mohammed—and it claims that the last of these is most authoritative, and therefore abrogates the partial teaching of the others. But even Mohammed is regarded only as a means of access to God, and is never worshipped in person; and the original inspiration has been little corrupted by the adoration of prophets, saints, and martyrs, with their relics. Hence the Mohammedan religion has never lost the directness of its primitive ritual, and its architectural requirements are correspondingly simple.

The mosque proper is preceded by a forecourt which contains a fountain of ablution, and also serves to give additional space for the crowds of the faithful who assemble at the great festivals. The open colonnaded court has always been a feature of Oriental planning on account of the essential shade and coolness which it affords in a hot climate; and the forecourt of the mosque is derived from the same universal tradition which gave the cloister to the Christian church.

The mosque itself provides a sheltered place for prayer, and its general shape may vary very considerably, provided that it affords sufficient floor-space. A small niche (*mihrab*), placed in the centre of the eastern wall, indicates the direction of Mecca, but it has no such ceremonial significance as the altar in the Christian church. Thus, such a type of plan as the Great Mosque at Brûsa, with its massive piers distributed over the whole floor, would be impossible for the service of the church, for few of the congregation would be able to see the altar; but the Mohammedan worshipper does not face towards the Mecca-niche, but parallel with it and towards Mecca itself. Further, spiritual equality is an essential idea of the creed, and there is no such distinction as between clergy and laity. Hence the floor is one open, level area, with no ceremonial divisions, and there are no such smaller chambers as chapels, vestries, and baptisteries.<sup>3</sup>

Applying these conditions to S. Sophia,<sup>4</sup> it is evident that although simplification was necessary, yet in its general scheme the plan was eminently suitable to Mohammedan ritual. It should be remembered that both religions were of Eastern origin, and that many observances, founded on

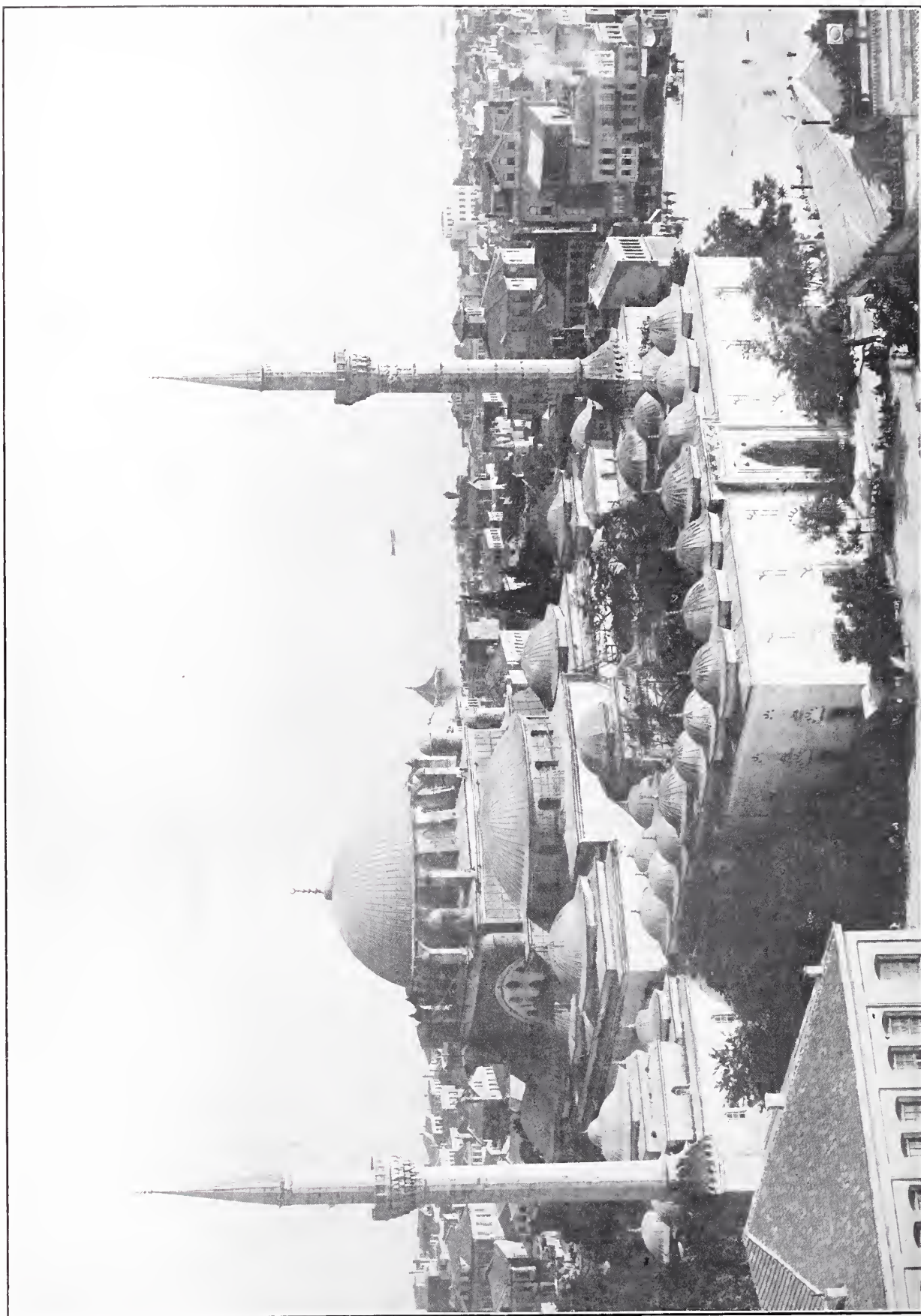
the social life of the East, applied to them equally. Thus the custom of washing before prayer was practised by Christian and Mohammedan alike, and the cloister of S. Sophia, with its central fountain, fulfilled the same purposes of rest and refreshment as the forecourt of the mosque. On the other hand, the Christian narthex was meaningless to the Mohammedan, for the system of neophytes, who were gradually promoted to the full entrance of the church, did not exist in his religion. Internally, the broad unbroken floor beneath the domes and semi-domes precisely fulfilled Mohammedan conditions, and gave that ample space for congregational worship which previously had only been attained by the repetition of comparatively small bays; and it was this principle of covering a large area without the interruption of supports which became the main theme of design in subsequent Turkish mosques. The aisles of S. Sophia, structurally necessary to give depth of abutment to the great arches of the dome, were retained in a more open form, but their subdivision in height by the introduction of galleries was discontinued. These galleries had been reserved for women in the Christian church, but a Mohammedan controversy had decided that women have no souls, and their galleries were accordingly abolished in the mosques.<sup>5</sup> The exedrae of S. Sophia seem to have been regarded as obstructive to that broad floor-space which was the Mohammedan ideal, and by ingenious contrivance they also were omitted, and the whole tendency of mosque design was towards a large, open square described around four isolated piers which sustained the central dome.

THE MOSQUES.—The mosques which the Turks built in direct emulation of S. Sophia were necessarily limited in number owing to the great scale required for the development of its complex system of domes. The majority of the numerous smaller mosques of Constantinople were variously designed with a single dome set on pendentives over a square or octagonal plan, occasionally combined with aisles, and usually entered by an open portico; and they only reflect the influence of S. Sophia partially and indirectly. But it was the custom of the Turkish Sultans to perpetuate their memories by the building of a mosque, and at Constantinople they successively vied with one another in erecting a magnificent tribute to Allah and a convincing proof of their own piety and autocratic power; and it is this series of Imperial mosques which was directly founded on the model

<sup>3</sup> The rite of circumcision takes the place of the Christian baptism.

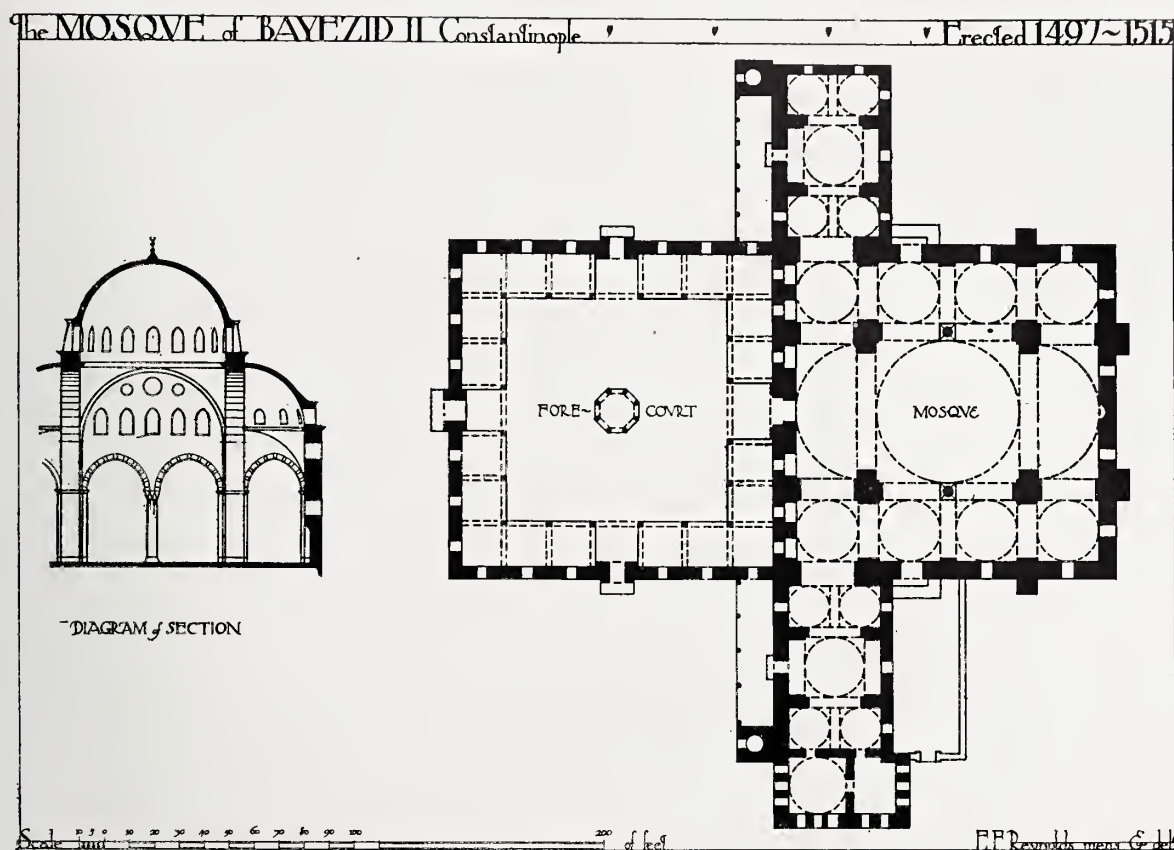
<sup>4</sup> A plan of the church of S. Sophia, measured by J. B. Fulton, is given in *THE ARCHITECTURAL REVIEW* for March 1905.

<sup>5</sup> Modern Turks seem to doubt the truth of this decision, for women are now occasionally allowed to worship in the mosques between the appointed hours of prayer. The sultanas were specially exempted from the general condemnation of women, and mosques were sometimes erected to their honour.



MOSQUE OF BAYEZID. BIRD'S-EYE VIEW.





of S. Sophia. Several of them approach the grand scale of their prototype, but perhaps more astonishing than their size is the sustained energy and passion for building which they represent. Within little more than a hundred years some seven of these great Imperial mosques were erected, and any one of these alone would confer distinction on the city. They were built at a time when all the frontiers of Europe were besieged and broken by the arms of Islam, when rapid conquest had raised the religious faith of the Turkish nation to a glowing enthusiasm; and the firm settlement of the new Empire, and the illimitable wealth of its commercial position, fostered the growth of a splendid art in which many of the finest qualities of Byzantine and Saracenic art were finally merged.

The first mosque to be built in Constantinople was erected by Mohammed the Conqueror himself in 1463-9. Its architect, Christodoulos, was a Greek, and it was intended to surpass all other Turkish mosques in size and magnificence. Unfortunately, however, it is now impossible to appreciate its qualities, for it was utterly destroyed by an earthquake, and rebuilt at a later date, and no record of its original design is known to remain. Thus the historical sequence of the Imperial mosques fails at the vital point of connection with S. Sophia; but although nothing can compensate the loss of this first experiment, yet the next mosque closely follows the design of the church,

and supplies a sufficiently strong link in the chain of development.

THE MOSQUE OF BAYEZID II.—The earliest royal mosque which still exists was built by Bayezid II in 1497-1515, and by its comparatively small scale and simplification of parts it shows itself to be an early experiment in the adaptation of the scheme of S. Sophia to the use of a mosque. The forecourt and mosque form a double square on plan, measuring 268 ft. by 135 ft. The forecourt is surrounded by an arcade six bays square, each bay being defined by pointed arches set on columns, and covered with a cupola set on pendentives. It has three outer entrances, and the central entrance into the mosque is emphasised by the wider spacing of the arcade. The mosque itself retains the essential structural scheme of S. Sophia in a central dome raised on four arches and set on pendentives, and combined with two semi-domes of equal diameter; and similarly the great buttresses which sustain the east and west arches beneath the dome are enclosed within an outer wall, and the additional space is developed into continuous aisles by piercing the bases of the buttresses with arched openings. Further, the north and south sides of the central square are subdivided by arcades carrying walls, which fill the tympana of the great arches and are pierced with windows above the aisles. Thus far the general design of the mosque is identical with that of the church, differing only in detail. But a most



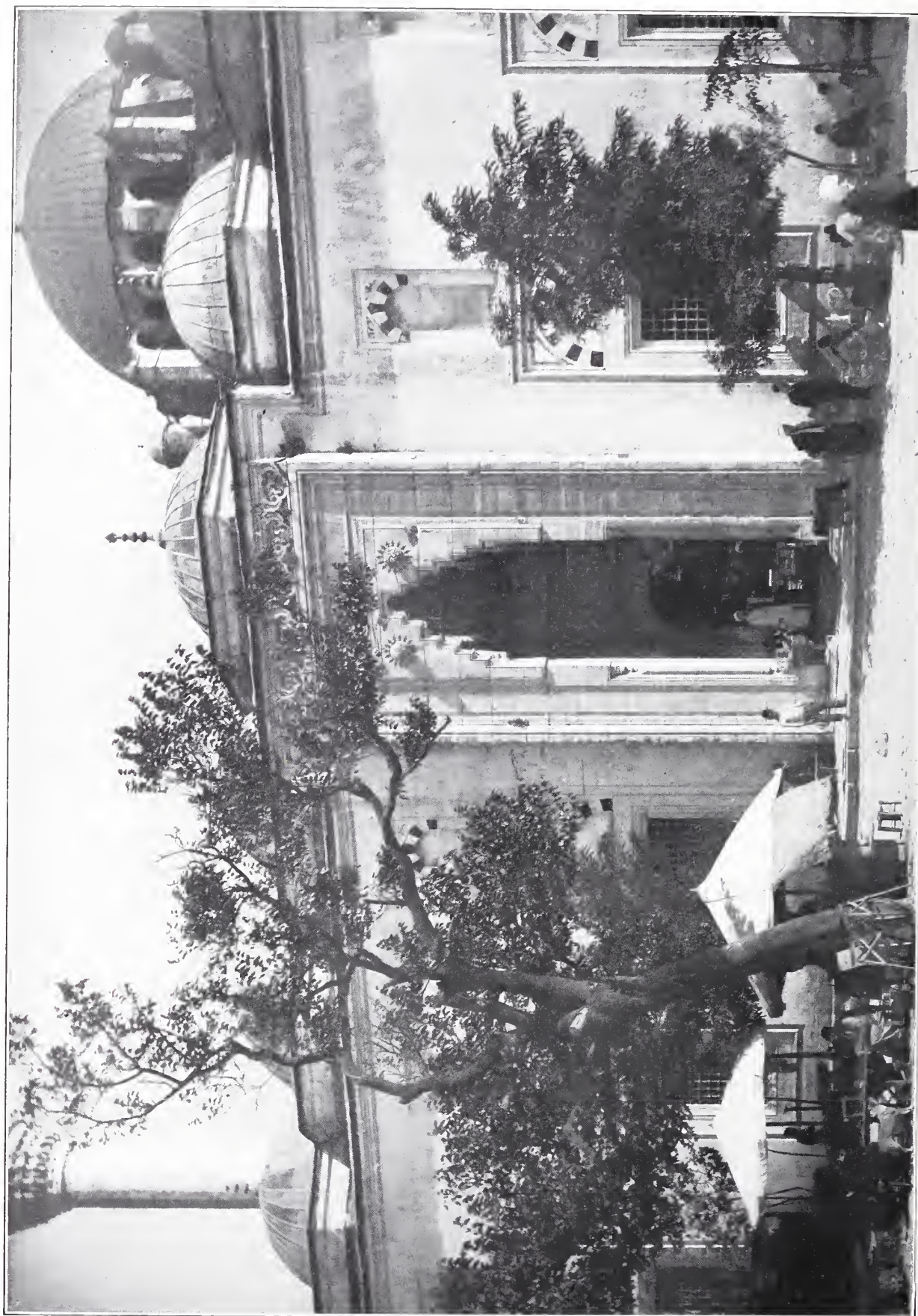


Photo : Sébah and Joallier.

MOSQUE OF BAYEZID : DETAIL OF ENTRANCE TO FORECOURT.



important change is seen in the treatment of the semi-domes, for in the mosque they are not supported from the floor by piers, but are set on pendentives built from arches, and thus do not appear on the ground plan; while the exedrae of the church are entirely omitted. It has already been said that Turkish architects seem to have regarded the apses of S. Sophia as obstructive to Mohammedan ritual, and they solved the problem by making them an affair of doming only, thus retaining their structural service, and at the same time obtaining that open floor-space which they desired.

The plan is set out as an exact square, 120 ft. 9 in. across internally, and the inner square is proportioned by the relation of the dome and semi-domes, so that it includes two of the four equal bays of the aisles. These aisle-bays are covered with cupolas on pendentives, and on the north and south sides of the central square they produce arcades of two arches set on a single column. The dome is carried on simple spherical pendentives which close around the main arches, and at the base it is pierced with a ring of windows after the manner of S. Sophia. The semi-domes are similarly treated, and practically repeat half the central dome at a lower level.

A special interest is given to this mosque by an unusual development at the west end. The western aisle is extended on each side by additional wings, so that an uninterrupted vista, 272 ft. in length, is obtained internally. Each wing is divided into three bays and covered with five cupolas, their supporting arches springing from each other in an astonishing and characteristically ingenious way. Such an instance is a proof of perfect familiarity with arched and domed construction, for none but the adept would venture to play with his methods so freely. The bases of the minarets project from the extremities of the wings, and open colonnades connect them with the walls of the forecourt, while on the south side two libraries add yet further length to the wing. These wings, minarets, and libraries appear to have been added after the original building of the mosque, and probably not all at the same time. They give much picturesqueness and beauty to the plan-form of the mosque, and add an unusual interest to the interior.

The external view of the mosque shows the high outer wall of the forecourt, with its barred

window openings, its tall recessed entrances, and the repeated cupolas of its bay divisions. The principle of covering by a series of cupolas, with its consequent subdivision of the plan into square compartments, is a traditional method of roofing which penetrates much Eastern building with its influence. The cupola or dome has always been a common Oriental mode of construction, applied impartially to every kind of building, and, for the proper appreciation of Oriental architecture, it is necessary for us to forget that special significance of the dome which its rarity in the West has conferred on it. Beyond the forecourt rises the mosque, its dome, semi-domes, and cupolas emerging from flat roofs, intimately expressing and almost repeating the forms of the interior. The central square rises above the cupolas of the aisles, two of its sides showing the great arches, the other two sides intersected by the semi-domes. The drum-walls of the semi-domes assist in the abutment of the north and south arches beneath the dome, and buttresses perform the same office for the east and west arches; while four circular turrets, built at the angles of the central square, also help in securing the arches by their weight, and signify the position of the main piers below. The central square is completed by a cornice immediately above the summits of the semi-domes, and forms a massive base for the dome. The piers between the windows in the base of the dome are developed externally as buttresses, as in S. Sophia; but here a level cornice is introduced above them, giving the dome the appearance of being raised on a drum, and flying buttresses are introduced as a precaution against thrust consequent on the greater height of the dome. The wings extend on each side of the mosque, the curious arrangement of their domed compartments clearly showing in the outward forms; and the placing of the minarets so widely apart gives an expression of great size and breadth to the building.

Thus, amid minor changes, the mosque still preserves the ascending series of semi-domes and dome which is characteristic of S. Sophia, and the close correspondence between inward and outward form, conspicuous in both buildings, well illustrates that simplicity and candour of construction which is characteristic of all Oriental building, and which distinguishes it from the more complex methods of our Western art.

EDWIN F. REYNOLDS.

*(To be continued.)*

# Architecture in the United States.

## IV.—The Commercial Buildings—The Shops.



NO things above all others are essential to a shop—floor space and light. If one of the two has to be sacrificed it must be the light, because 100 sq. ft. of space will pay for several lamps, while one 25-c.p. lamp will light that area. But in America—where the law of easements as regards ancient lights is unknown, and a building must be so designed that it shall be sufficiently lighted regardless of how high structures on neighbouring property may be carried—small and ordinary sized shops depend for daylight almost entirely upon the amount to be obtained from the street in front and the alley at the back, and if this fails the resort is to electric lamps. In the larger shops there are, of course, central light-wells or areas; in the old-fashioned ones these open spaces were the ordinary area surrounded by brick walls and having skylights formed over the ground storey, as is still done in this country. In the more modern ones, however, the French scheme of an open space running through several storeys, with a dome or glass roof at the top, is adopted, as in Altman & Co.'s store in New York, which is an early example, and not representative American architecture of to-day (Fig. 35). Unlike the French, the American shopkeeper does not hang rugs and draperies over the balustrades and in the area in defiance of risk of fire, but reserves it an agreeable, open, architectural feature in which a fountain and palms are often placed, sometimes an orchestra also; and the effect is not unlike the Mexican or Spanish *patio*. In the illustration it will be noted that the shades are drawn to assist the photographer, hence the effect of darkness—which is the reverse of the actual effect, which is one of brilliant illumination, whether by day or night; and the effect of a radiator placed around the lower part of a column is unpleasant to observe—a thing which unfortunately very often happens. Each floor is open throughout its whole extent—that is to say, it is never divided into small compartments by brick walls as required by the Building Acts of London. Fire protection is afforded by automatic alarms and sprinkling devices; ready access to all parts of the building, ample aisles between the counters, plenty of entrances and exits, high ceilings and mechanical ventilation—which can be relied upon to be working—make it easy for firemen to cope with a small fire, provide means of escape for employees and visitors, and reduce danger from smoke to a minimum. In this connection it

should be mentioned that the height of storeys is usually from about fourteen feet in the upper storeys to as much as twenty-five feet in the ground storey, and that the skylights are provided with wire-glass and arranged on rollers to open automatically in case of fire as well as in the ordinary way under usual conditions. What few partitions are required for offices and special departments are principally of glass and iron, or bronze grilles and frames; show-cases are entirely of glass, and stand upon metal bases. Staircases and lifts—there are often several of the latter—are entirely of incombustible material. The stairs—risers, treads, and inside skirting, and the walls adjoining, when the stairs are not free-standing—are of marble, the outside strings and newels of ornamental cast iron, and the stair railings or balustrades of cast or wrought iron. Floors of marble mosaic or rubber tiling and metallic shelving are employed in the latest structures, and only the counter-shelf and handrails to stairs are of wood (Fig. 36). Window frames are of iron or bronze, doors of glass and iron or bronze.

As regards planning, in the smaller shops of the “sandwich” type—that is, the narrow lot between two others with a frontage to one street only and the back to the “alley” (narrow roadway between two streets provided for the use of the dustman and delivery vans), there is but one aisle, and the front door only is used by the visitors; but the back door, used for the reception and dispatch of goods, could be used as an emergency exit. Whenever possible a complete circulation is desirable, and an experienced shop manager will invariably insist upon it if there is the opportunity. By a “circulation” is meant a complete “ring” of aisles so arranged that when a visitor has passed down one aisle he or she will follow a turn and go out by another. “Dead-end” aisles are, and ought to be, discountenanced; ground-floor aisles with only a stairway to another storey at one end should be considered as having dead-ends. In shops of the “popular” class, occupying a corner site, entrances are usually arranged away from rather than at the corner, as it is considered desirable to have a long series of shop-fronts unbroken by entrances, and the latter are only introduced at a corner when the frontages to both streets are extensive and three or more entrances can be used to advantage. Most of the very large shops occupy the half or whole of a city square; thus the Marshall Field retail store in Chicago is about one hundred and fifty by nearly three hundred feet in ground dimensions, and is thirteen storeys high. In such a building, unobstructed by





FIG. 36.—Staircase and Lift Enclosure.

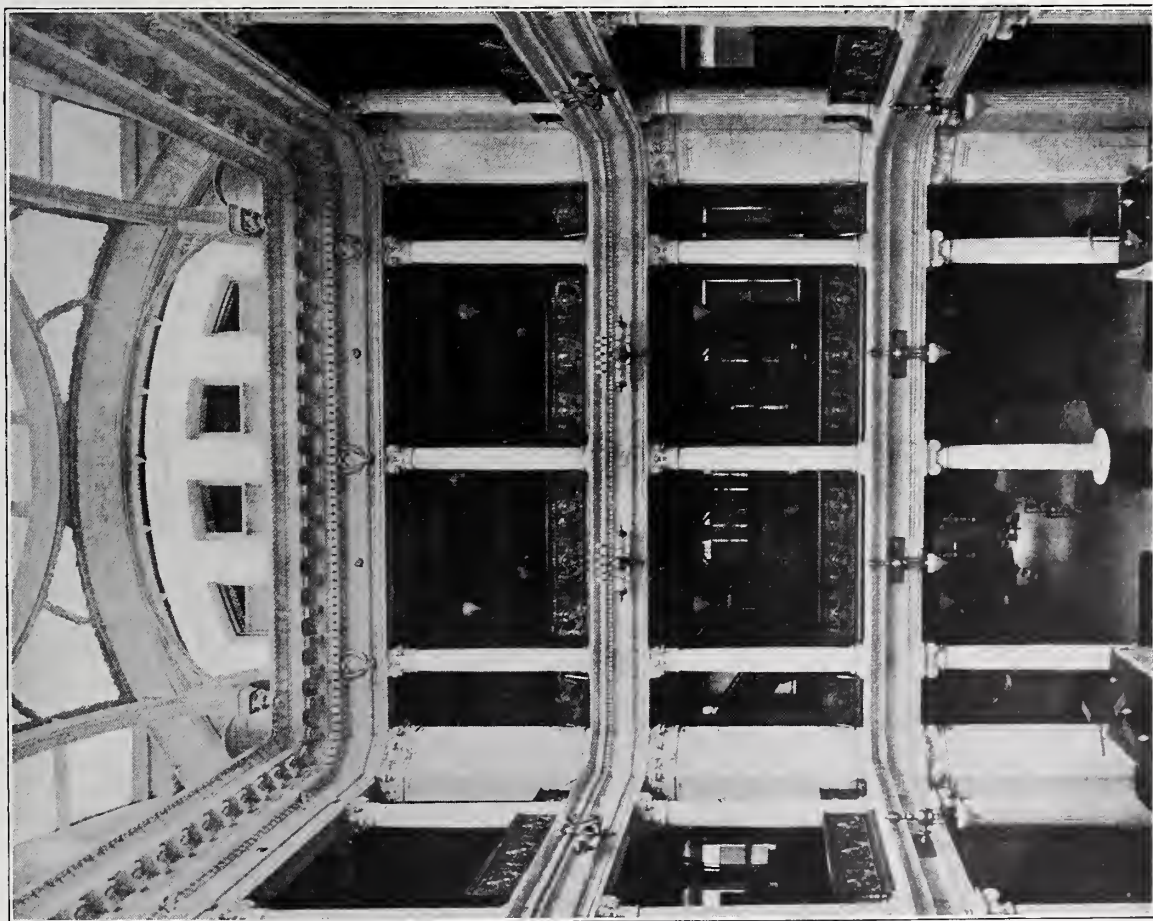


FIG. 35.—Interior.

ALTMAN AND CO.'S STORE, NEW YORK CITY.  
KIMBALL, THOMPSON, AND MACKINTOSH, ARCHITECTS.



cross walls, and with the columns spaced about twelve feet apart in one direction and twenty-two the other, with two great open wells about forty by sixty feet, and all the storeys high and the aisles wide, circulation is as easy as in the streets outside, and the open effect is almost that of a great market. Twenty-six pairs of swing doors and four revolving doors provide means of entrance

word—with no regard to beauty, and the pretence to architecture made by the ineffective colonnade and cornice at the top is puerile. Much the same might be said of the vast Wanamaker shops in New York and Philadelphia; and yet they are so much better than such garish, vulgar structures as the Siegel-Cooper shop in New York. Except for some of those recently constructed in Chicago,



FIG. 37.—DRESSMAKER'S PREMISES, FORTY-SIXTH STREET, NEW YORK CITY.  
WARREN AND WETMORE, ARCHITECTS.

and exit to and from the ground floor, while three principal staircases each seven feet wide, twenty-six passenger lifts, and six goods lifts, provide communication with the floors above and below; several supplementary staircases communicate with the basement.

As architecture this great pile is uninteresting and tiresome. It is designed—if I may use the

such as that for Schlesinger and Mayer, of which Louis H. Sullivan was architect, none of the "popular"-class shops can be compared with the Magasin au Printemps or the Bon Marché in Paris, or some of the new shops in Berlin, nor with the Selfridge Building—in course of completion—in Oxford Street, London. But with the more exclusive trades, such as the book, dress-



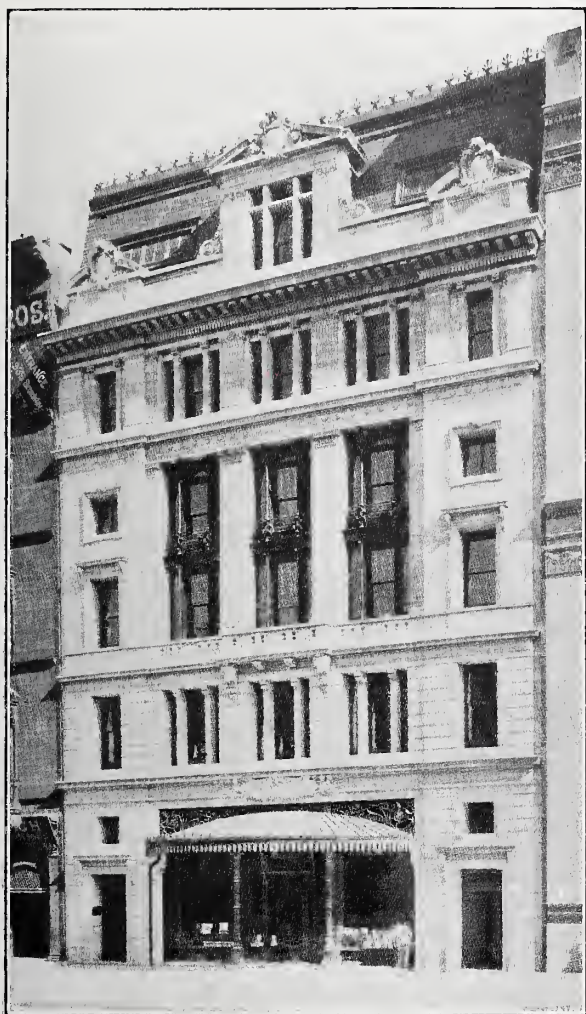


FIG. 38.—SCRIBNER'S BOOK SHOP.  
FIFTH AVENUE, NEW YORK CITY.  
ERNEST FLAGG, ARCHITECT.

making, and silversmiths' shops, it is quite another matter.

The little shop in Forty-sixth Street (Fig. 37) used as a dressmaking shop would hold its own in Mayfair, but is not in any sense as typical of American shop-architecture as we should like it to be; but the shopkeeper has to be educated slowly, and it is one of the tasks before the architects of all countries. One of the earliest of this class of buildings to possess any architectural merit was the Scribner Building in Fifth Avenue, New York; one of the early works of Mr. Ernest Flagg, it would not be out of place in the Rue de la Paix. It was one of the first to express an idea as to the proper treatment of a masonry front in which great holes must be made for light, and the largest of these holes in the ground storey. At either side of the shop-front, entrances to the upper floors are arranged in pylon-like masses of stonework, pierced with windows of contrasting proportions of height to width. The fourth storey is treated as a deep frieze, while the horizontal value of the first storey gives the impression of a

truss spanning the shop-front, satisfies the eye if not the intellect as to strength, and has the appearance of transmitting the load placed upon it by the two piers between the second and third floor windows to the pylons of masonry at the sides. The horizontal character of the first and fourth storeys is effected in a very simple way. The windows to all floors above the shop-front are all the same size, but those of the second and third floor are treated in iron, and produce together the impression of one long opening. In the first and fourth storeys the mullions are of stone, and by thus breaking up the width of the void the effect of a deep lintel is produced. The eye is further appeased by the employment of a curved marquee the outline of which is in effect that of a wide segmental arch, and its projection serves to distract attention from the lines of masonry which do not run to the ground, but are changed to small iron columns below (Fig. 38). In the St. James Office Building in Broadway the late Bruce Price adopted a similar expedient to avoid the effect of masonry walls "standing upon three sheets of plate glass"; but the marquee is designed as part of the glass in the shop-fronts—in effect an opened glass umbrella to which a stout column below appears as a handle (Fig. 39). A further development of the deep-lintel idea is illustrated in the building belonging to the Brigham Estate in Boston, designed by Mr. Stephen Codman, though in this case the iron supports below have the appearance of being but temporary supports.

The demand for a great expanse of glass provides the real problem for the architect, and the modern methods of construction—the steel-cage and reinforced concrete—provide a simple practical solution. But the artistic treatment of such constructions is still in the process of being "threshed out." Architects generally were for a long time reluctant to give up the effect of masonry construction, and upon the light lines of steelwork were built or hung by ridiculous little hooks thin slabs of terra-cotta, stone, granite, or marble arranged to represent arches, and courses of rusticated stonework that would put the fortifications of Sanmicheli to shame. Of rational designs in which the requirements of the occupant and the method of construction are both clearly expressed, an instance is illustrated by the Gage Building, Chicago, by Mr. Louis H. Sullivan (Fig. 40). Here the lines of steel stanchions run from the ground to the top, and the girders are framed between them and clothed with dull glazed terra-cotta to protect the metal from fire and the elements, as required by the Chicago Building Act. Seven storeys used for exactly similar purposes are treated in an exactly similar manner. The greater width of the vertical lines at the sides



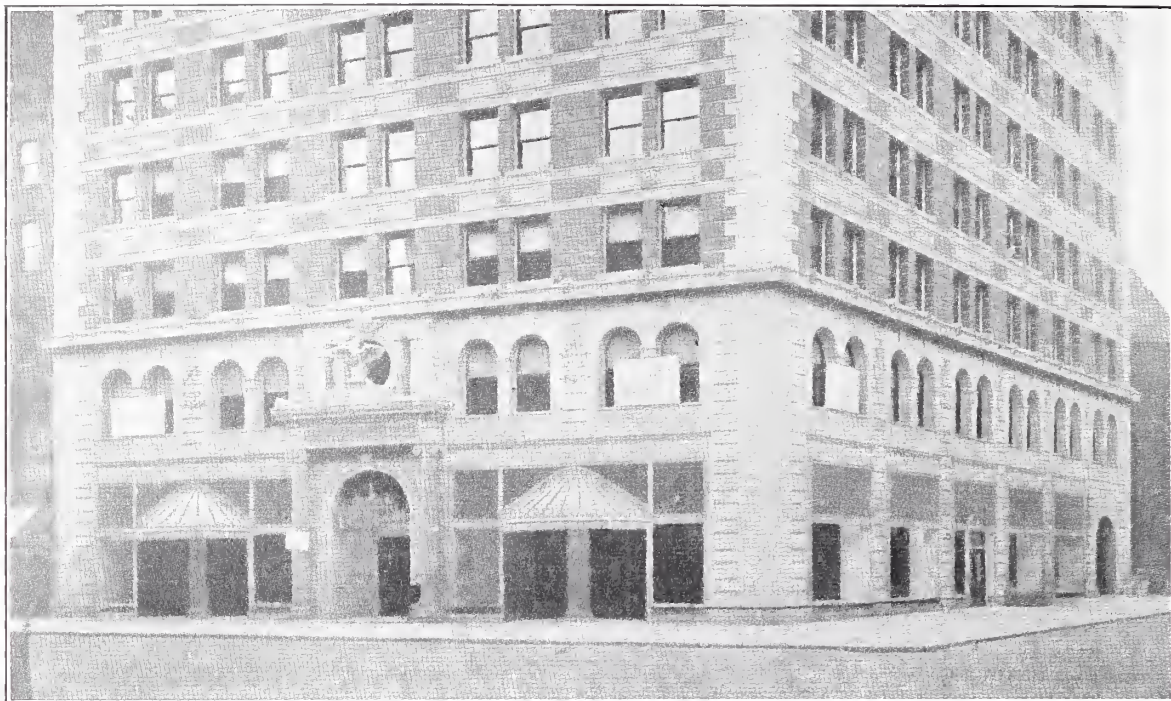


FIG. 39.—SHOP-FRONTS, ST. JAMES BUILDING, NEW YORK CITY.

BRUCE PRICE, ARCHITECT.



FIG. 41.—SHOP-FRONT, GAGE BUILDING, CHICAGO.

LOUIS H. SULLIVAN, ARCHITECT.



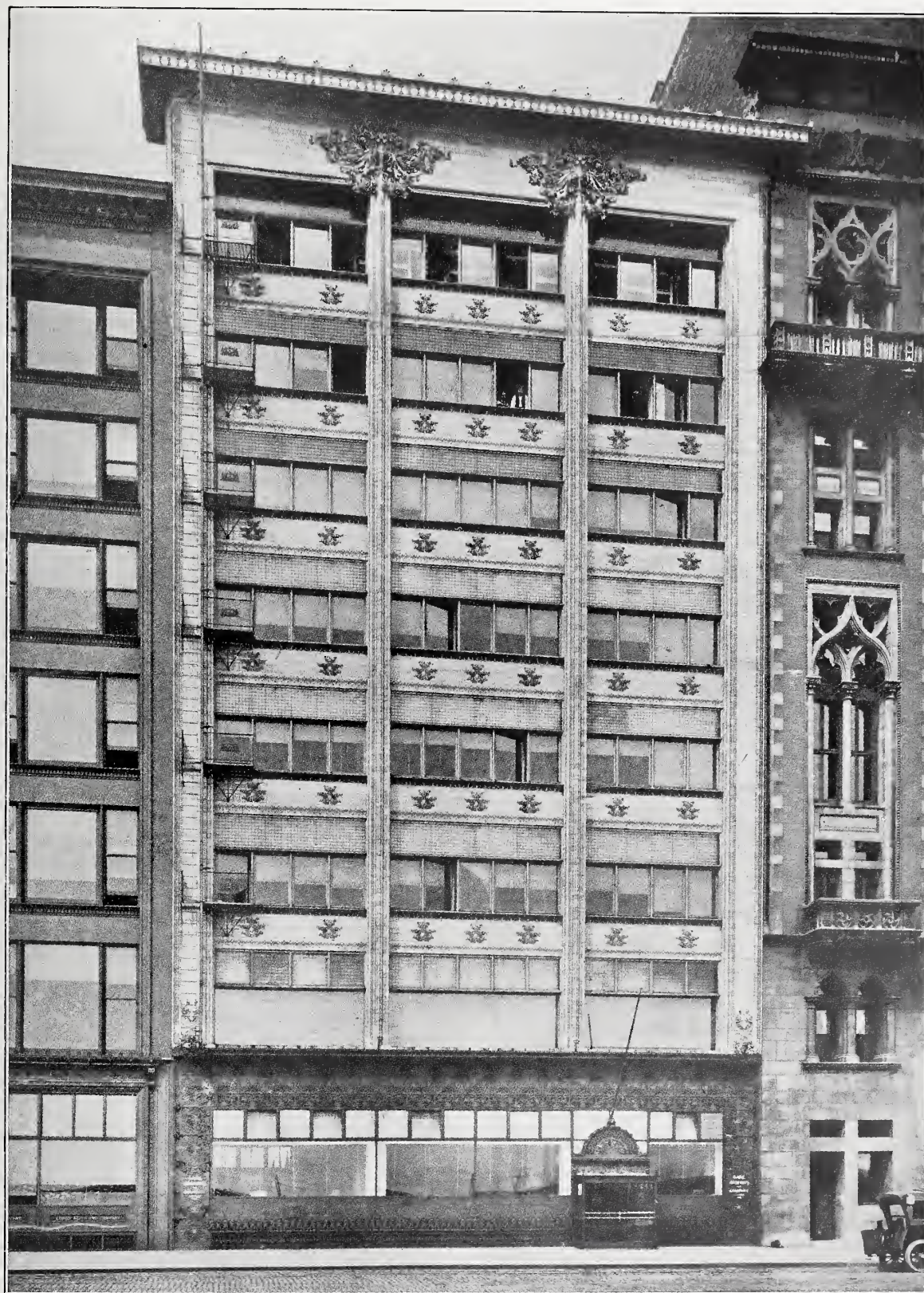


FIG. 40.—GAGE BUILDING, CHICAGO.

LOUIS H. SULLIVAN, ARCHITECT.





FIG. 42.—CONDICT BUILDING,  
BLEECKER STREET, NEW YORK CITY.  
LOUIS H. SULLIVAN, ARCHITECT.

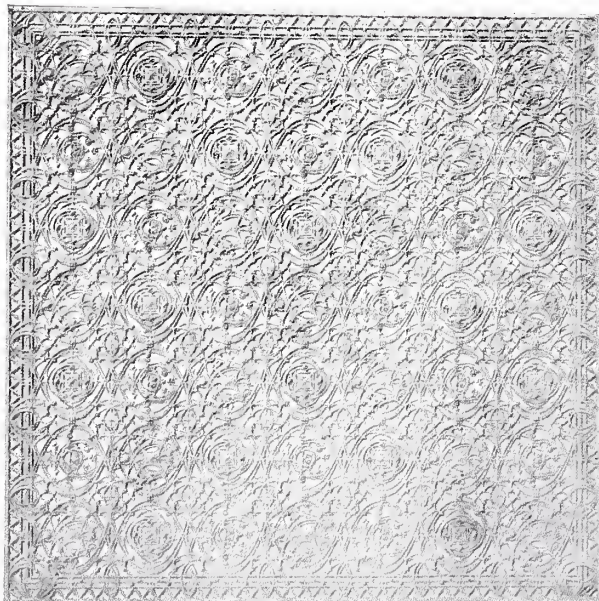


FIG. 44.—BRONZE SCREFN. DETAIL.  
LOUIS H. SULLIVAN, ARCHITECT.

is accounted for by the return or side walls; the wall above the top-storey windows marks the space required for pipes and provides for the slope of the flat roof. The cornice does the double duty of protecting the façade from the elements and providing a deep shadow which reduces the

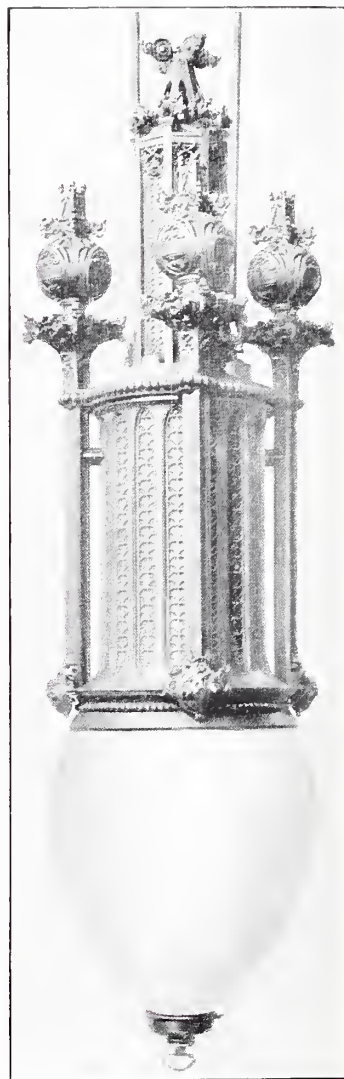


FIG. 45.—ARC LAMP. DETAIL.  
LOUIS H. SULLIVAN, ARCHITECT.

height of the horizontal band of terra-cotta and emphasises the effect of a decorative "white" frame to the central mass of "grey." The shop-front is treated as something applied to the structure, as in fact it is constructionally. It is all glass in a cast-iron frame, and divided only by ornamental iron muntins. The thinness of the metal is accused by the character of the ornament, which is used for the purpose of stiffening and preventing buckling and getting "in wind" when taken from the moulds or cooling. The lace-like detail of this border and valance is immensely clever; the nice discrimination between the character of the two moulded materials (cast-iron and terra-cotta) and the different circumstances under which they



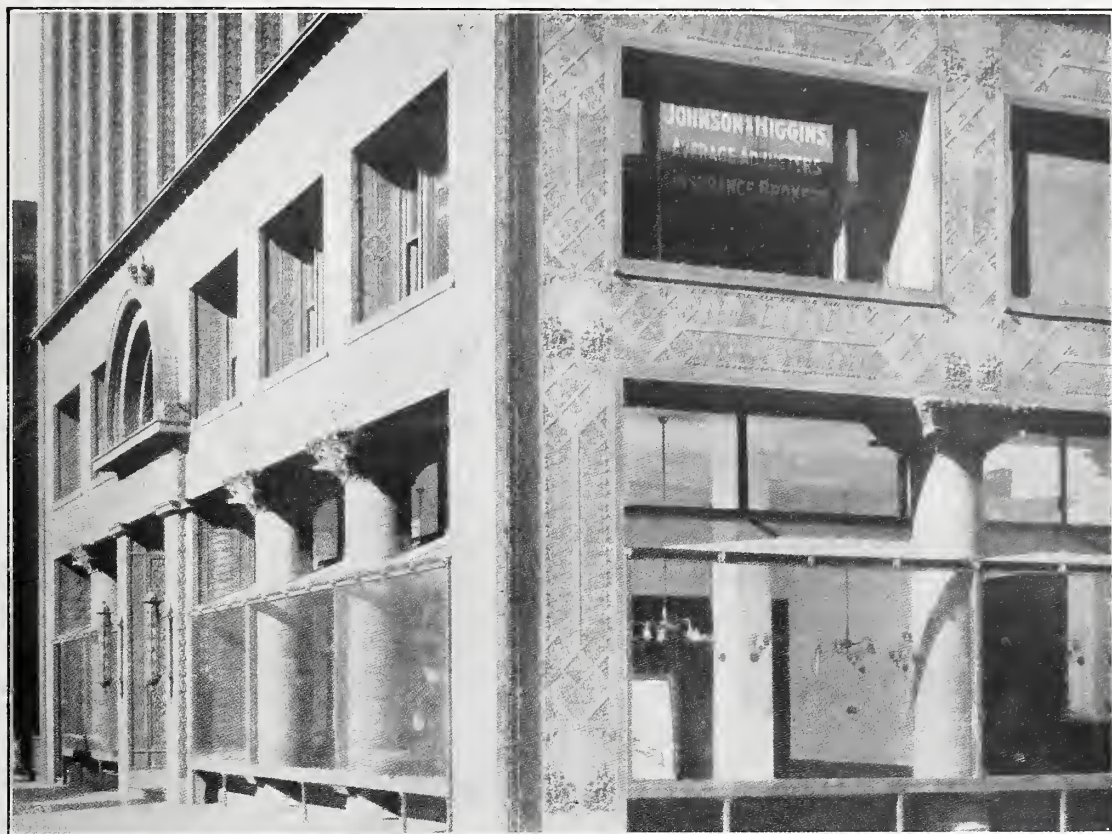


FIG. 43.—SHOP-FRONTS, GUARANTY BUILDING, BUFFALO, N.Y.

LOUIS H. SULLIVAN, ARCHITECT.

go into the furnace is remarkably evident (Fig. 41). One may at first sight wonder at the huge bunches of foliage at the top of the two lines of stanchions which as decorative clasps to join the vertical and horizontal lines of the composition are more conspicuous than necessary; but closer attention discloses that the foliage elaborates a large "mask." Mr. Sullivan is nothing if not an idealist as regards expression, and I suggest the possibility—even probability—that these masks were employed as a decorative symbol of the use of the wall on which they are employed; for this wall is itself a mask which hides such painfully utilitarian adjuncts to the modern building as pressure, storage, and expansion tanks, and the housing of lift machinery—we are still far on the previous side of the day when Cellinis will convert the galvanised iron tank into a thing of beauty the loveliness of which will increase and "never pass into nothingness."

The shops in the Condict Building, New York (Fig. 42), and the Guaranty Building, Buffalo, show another treatment of the shop-front by the same artist. Both are investment buildings, designed to be used for offices or light manufactures as to the upper storeys, and for shops in the ground and first floors. The construction is even more apparent than in the Gage Building. The whole exterior of each is of ornamental terra-

cotta, and the lines of stanchions run from the pavement level to the cornice. The continuous plate-glass shop-front is built outside the stanchions, or columns, in a metal framework which is so light as to be unnoticeable at a short distance (Fig. 43). This looks like a practical compromise: It satisfies the merchant's demand for continuous plate-glass show-windows uninterrupted by structural piers, and enables the architect to maintain the apparent strength of his structure—that is to say, *partially*; because as soon as the shop is occupied the columns are "decorated" by the shop's window-dresser, with disastrous results to the effect of the architectural lines, which appear from the opposite side of the street to be broken off a few feet above the ground line. These buildings are more than ten years old; but, as already indicated, the shop-front as desired for the so-called popular class of trade is still in process of evolution. No great improvement, however, is to be recorded in later works, beyond these designs by Mr. Sullivan, which are quite as good as we may expect—until, perhaps, he creates a new type.

It should not be supposed that none of these shopkeepers has ideas above the purely commercial; on the contrary, many of the better class of merchants take a keen interest in architecture and know enough to take their buildings to the ablest architects. Frequently when it becomes a



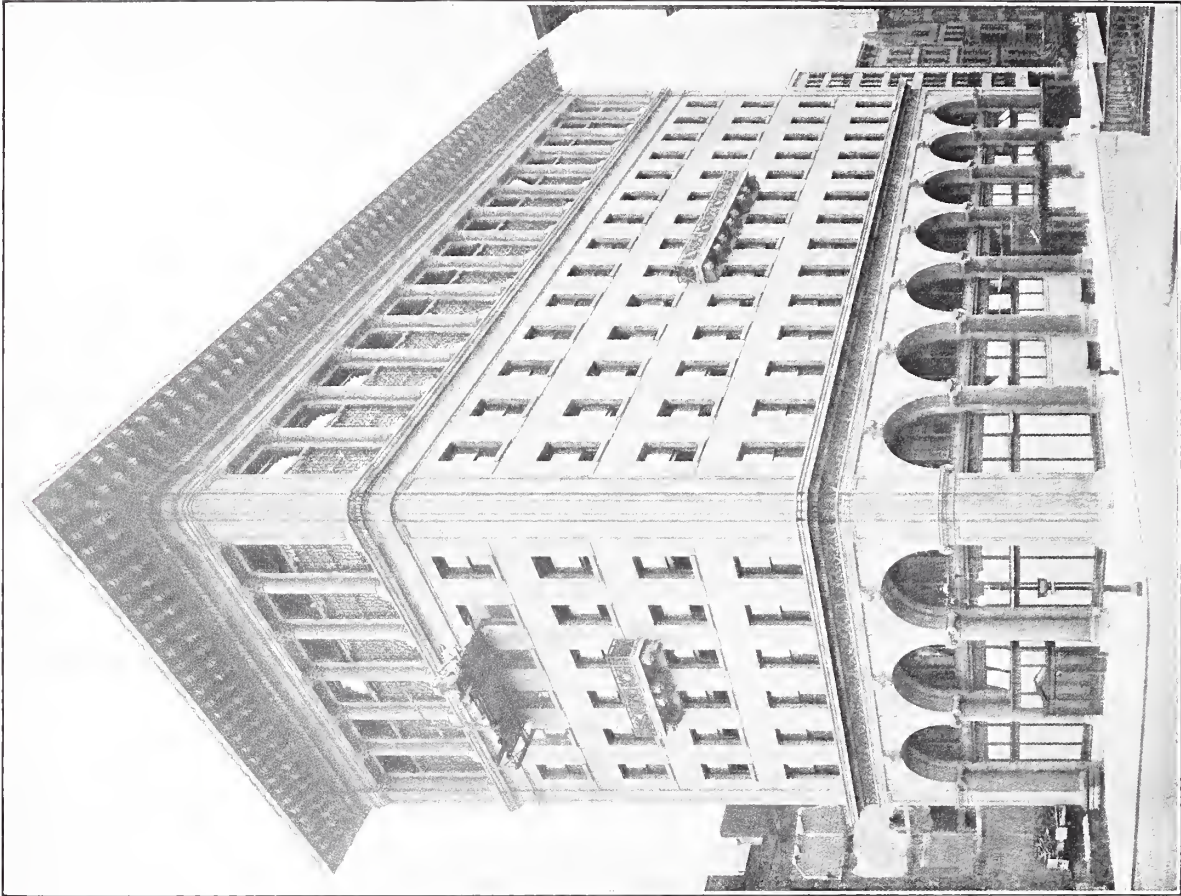


FIG. 47.—GORHAM BUILDING, FIFTH AVENUE, NEW YORK CITY.  
MCKIM, MEADE AND WHITE, ARCHITECTS.

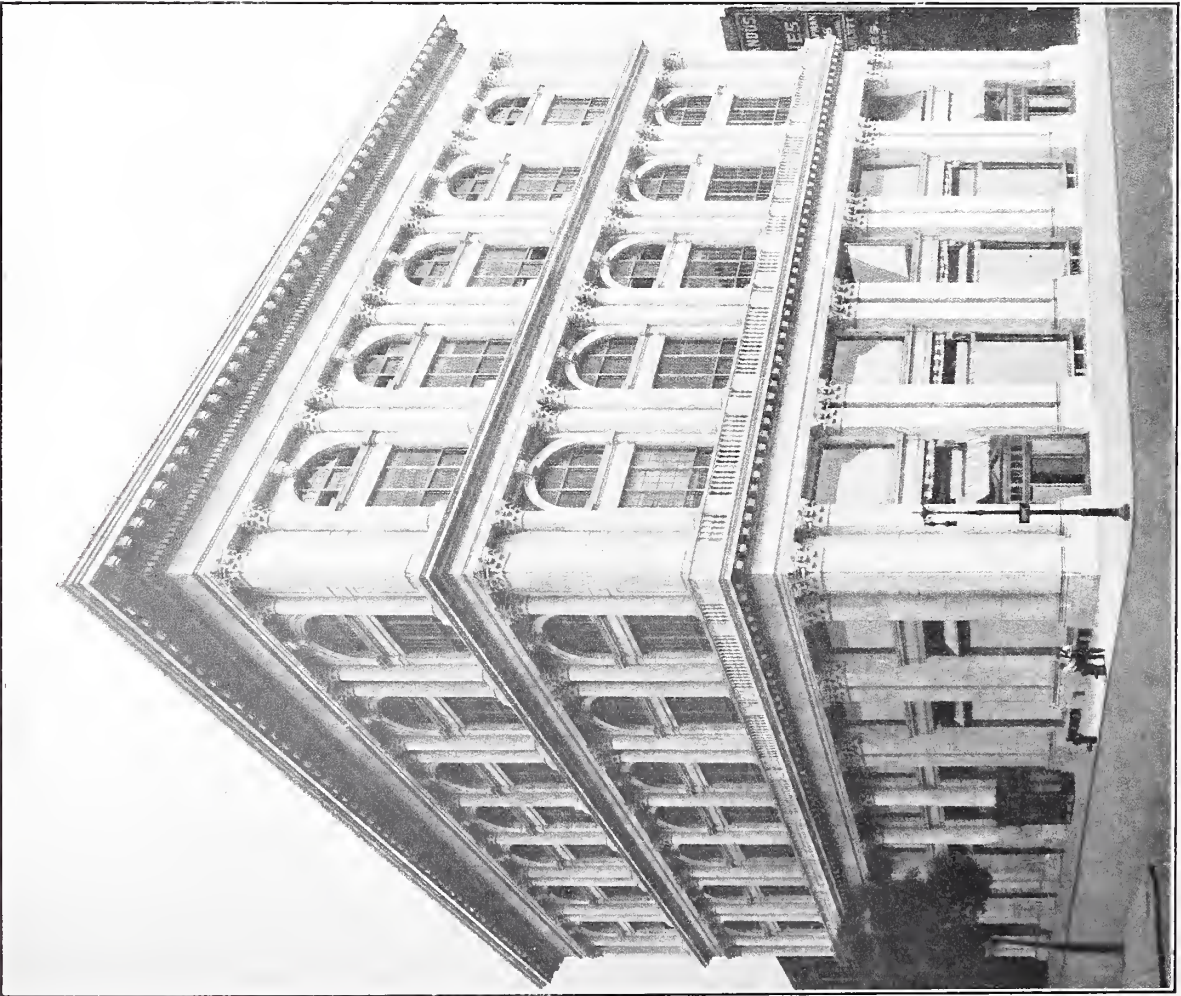


FIG. 46.—TIFFANY BUILDING, FIFTH AVENUE, NEW YORK CITY.  
MCKIM, MEADE AND WHITE, ARCHITECTS.



question of sacrifice of the shop-front or the appearance of the whole structure he will defer wholly to the advice of his architect. That the architect has plenty of opportunity to indulge his fancy as to detail will be evident from some of the details of Mr. Sullivan's work (Figs. 44 and 45).

As to the more exclusive shops the sites chosen are usually in such positions—most often on a corner—and of such dimensions that the last square foot of glass is not a leading consideration.

Novelty of effect is not desired ; good, permanent, decorative (preferably classic or renaissance) architecture is wanted. Of this kind of shop two of the newer buildings in New York may be taken as representative, the Tiffany Building (Fig. 46), which owes something to the Grimani Palace, Venice, and the Gorham Building (Fig. 47), which a prominent French architect, who recently visited the United States and commented upon the buildings of New York, pronounced "the handsomest commercial structure in the world."

FRANCIS S. SWALES.

## Current Architecture.

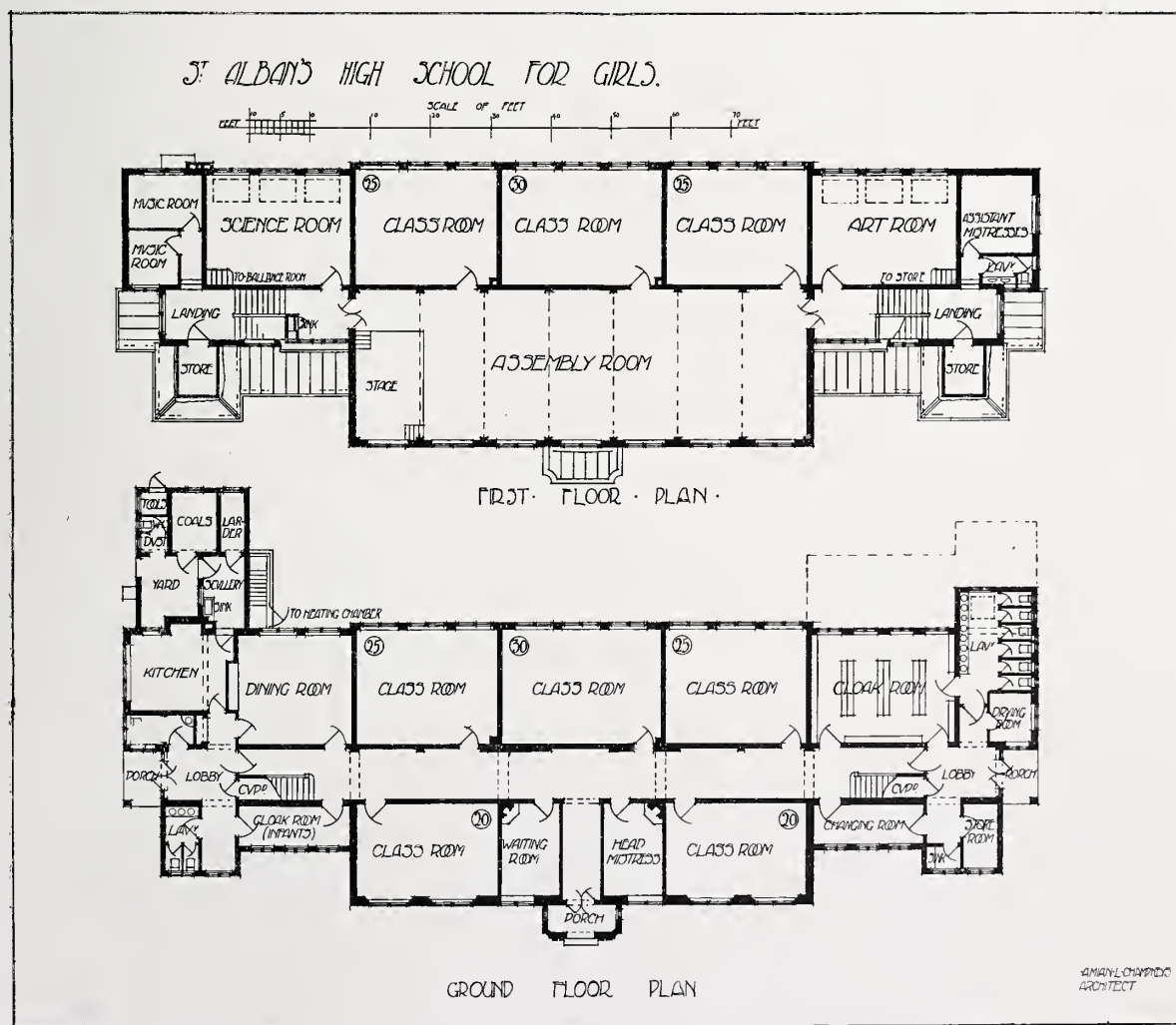
ST. ALBANS HIGH SCHOOL FOR GIRLS.

AMIAN L. CHAMPNEYS, ARCHITECT.



HIS new school is situated at Hall Place, St. Albans, Herts, and the main front faces south-west. The subsoil is clay and gravel. A playing-field adjoins the building on the south-east

side, and there is a gravelled playground at the back of the building. The main pupils' entrance is at the south-east end, and there is a Kindergarten entrance at the north-west end. The main entrance for the public is in the centre of the front. The building, which accommodates two hundred girls, supersedes the old school building in Holywell Hill, St. Albans. The accommodation comprises seven class-rooms,





ST. ALBANS HIGH SCHOOL FOR GIRLS.  
AMIAN L. CHAMPNEYS, ARCHITECT.



Kindergarten room, dining-room, laboratory and balance room, art room, and large central hall (75 ft. by 25 ft.), with stage for theatricals, &c. The facing bricks,  $2\frac{1}{2}$  in. thick, are in two "colours," the quoins at angles and openings being light red, and the remainder dark red. The stonework is of Bath stone. The staircases and landings are of reinforced concrete. The roofs are covered with red sandfaced tiles, with, in parts, interlocking tiles. The doors are of Columbian pine, stained. Pitch-pine wood blocks are laid on the ground floor, except in the cloak rooms, lavatories, etc., where Doloment is used. The upstairs floors are boarded. The laboratory fittings are of oak, with teak tops. The lighting throughout is by means of incandescent gas. The foundations were prepared by Messrs. Webster & Cannon, of Aylesbury, and the superstructure was built by Messrs. C. Miskin & Sons, St. Albans. Some of the sub-contractors were:—Asphalte, the Limmer Asphalte Co., Ltd.; facing bricks, in two colours, Kendall's Brick and Lime Co., Radlett, Herts; carved work, R. Bridgeman, Lichfield; fireproof partitions, Messrs. J. A. King & Co. (Mack partitions); interlocking tiles, Messrs. H. J. & C. Major; casement fittings and door furniture, G. W. Pridmore & Son, Coventry; stoves, grates, &c., Messrs. Rosser & Russell, Charing Cross, and Messrs. T. Elsley, Ltd., London, W. (the latter firm supplying also the rain-water heads); sanitary ware and fittings, Doulton & Co., Ltd.; special flooring, British Doloment Flooring

Co.; gas fixtures, Sugg & Co.; railings, Messrs. C. Hall & Son, West Hampstead; folding gate, Bostwick Gate Co.; heating and ventilating, Rosser & Russell, Charing Cross.

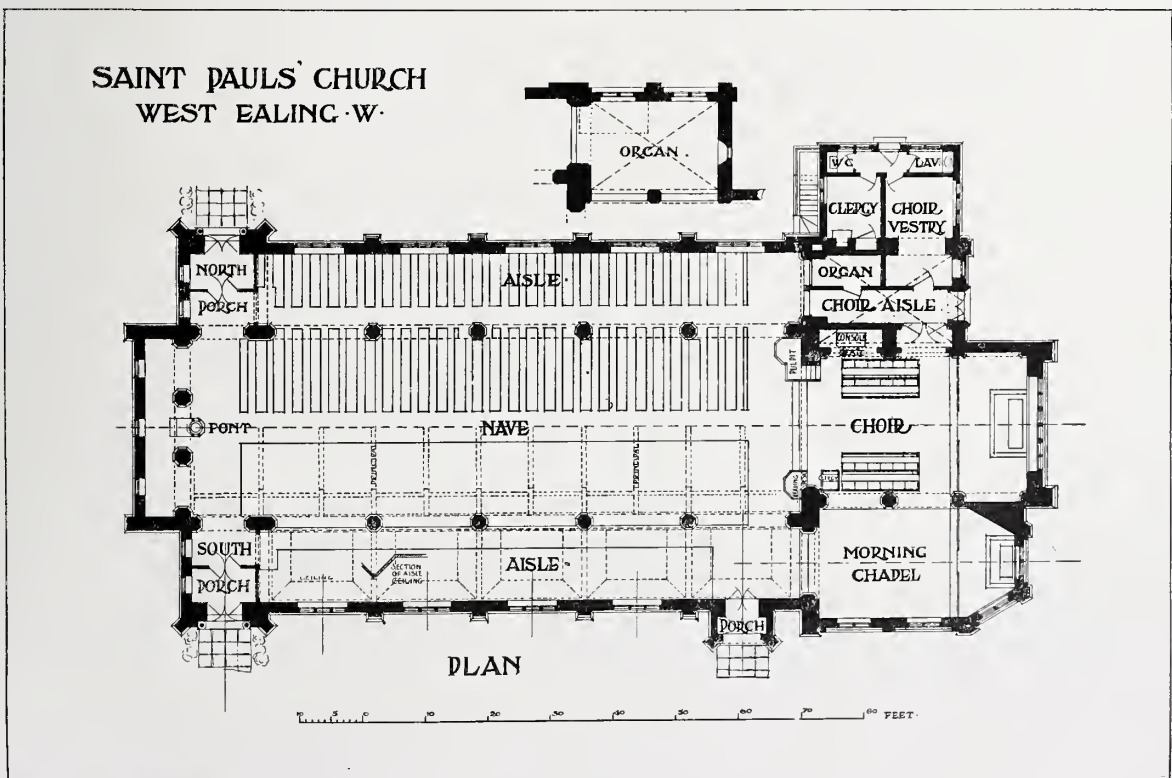
## CHURCH OF ST. PAUL, WEST EALING.

HALL-JONES AND CUMMINGS, ARCHITECTS.



HIS church has recently been erected in the south-west district of Ealing. Having regard to the desired economy in outlay it was essential that the design should be of simple character; but this is relieved by the tracery of the

windows and, there being no clerestory, the aisles are unusually lofty and give a dignified effect to the interior. The church is faced externally with yellow bricks and Bath stone dressings, and finished internally with similar stone and grey siripite plaster. The walls of aisles and chapel are panelled to a height of 12 ft. and distempered an olive-green colour, the east wall of chancel being treated more elaborately. The pulpit, reading desk, and choir stalls are of oak, and the remainder of joinery pitch pine. The church is heated by steam radiators, and fresh-air inlet ventilators are arranged in conjunction with these, the foul air being extracted by means of a fan in the flèche. The seating accommodation of the



HALL-JONES AND CUMMINGS, ARCHITECTS.

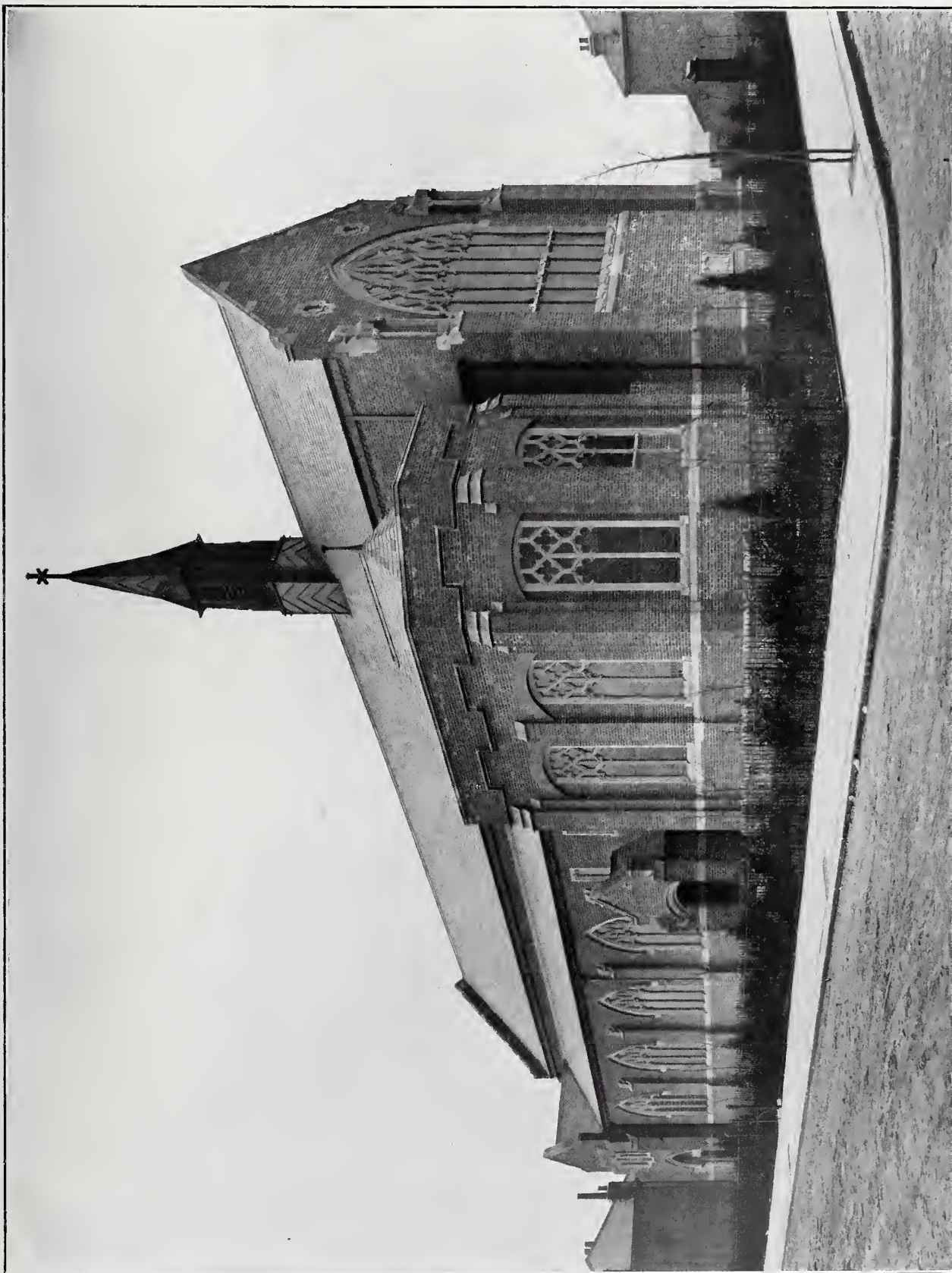




*Photo: Arch. Review Photo, Bureau.*

ST. PAUL'S CHURCH, WEST EALING. INTERIOR, LOOKING EAST.  
HALL-JONES AND CUMMINGS, ARCHITECTS.





*Photo: Arch. Review Photo Bureau.*

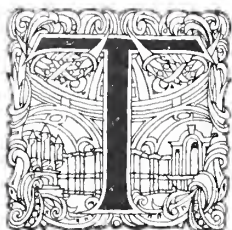
ST. PAUL'S CHURCH, WEST EALING. VIEW FROM THE SOUTH-EAST.  
HALL-JONES AND CUMMINGS, ARCHITECTS.



church is 800, and the total cost works out at about £9,000. The builders were T. H. Kingerlee & Sons, of Oxford, the glass was executed by W. Smith, of Balcombe Street, heating and ventilation by Russell & Co., of Lancashire Court, New Bond Street, and the electric lighting by R. H. & J. Pearson, of Notting Hill Gate.

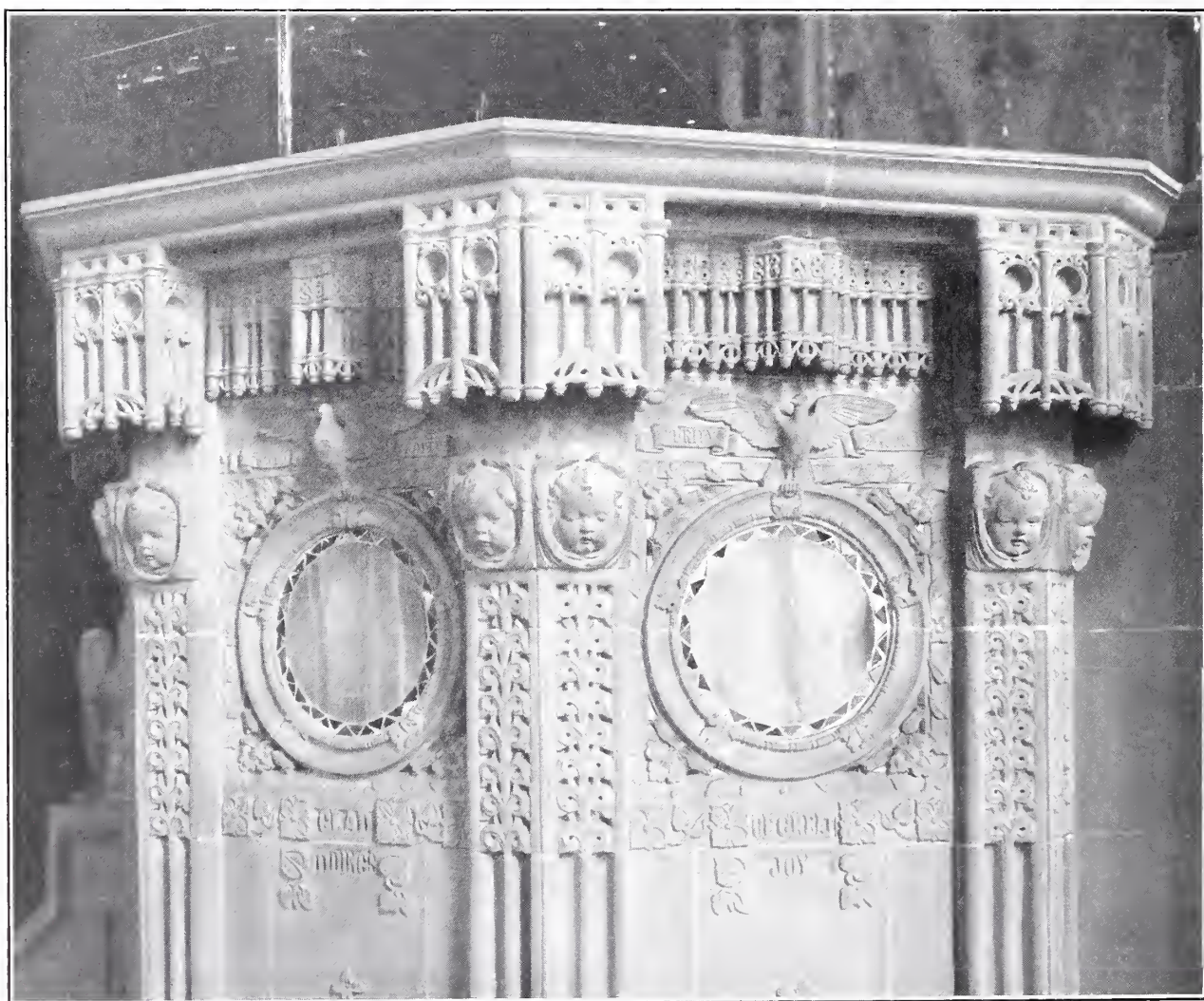
#### MEMORIAL PULPIT, MANCHESTER.

J. AND J. SWARBRICK, ARCHITECTS.



**T**HIS pulpit has been erected in the Congregational Church, Palatine Road, Manchester, as a memorial to the late Mrs. Peter Eadie, who died at Singapore in 1906. It occupies a central position in the church, and forms part of a more extensive alteration which has not yet been completed. The pulpit was executed principally

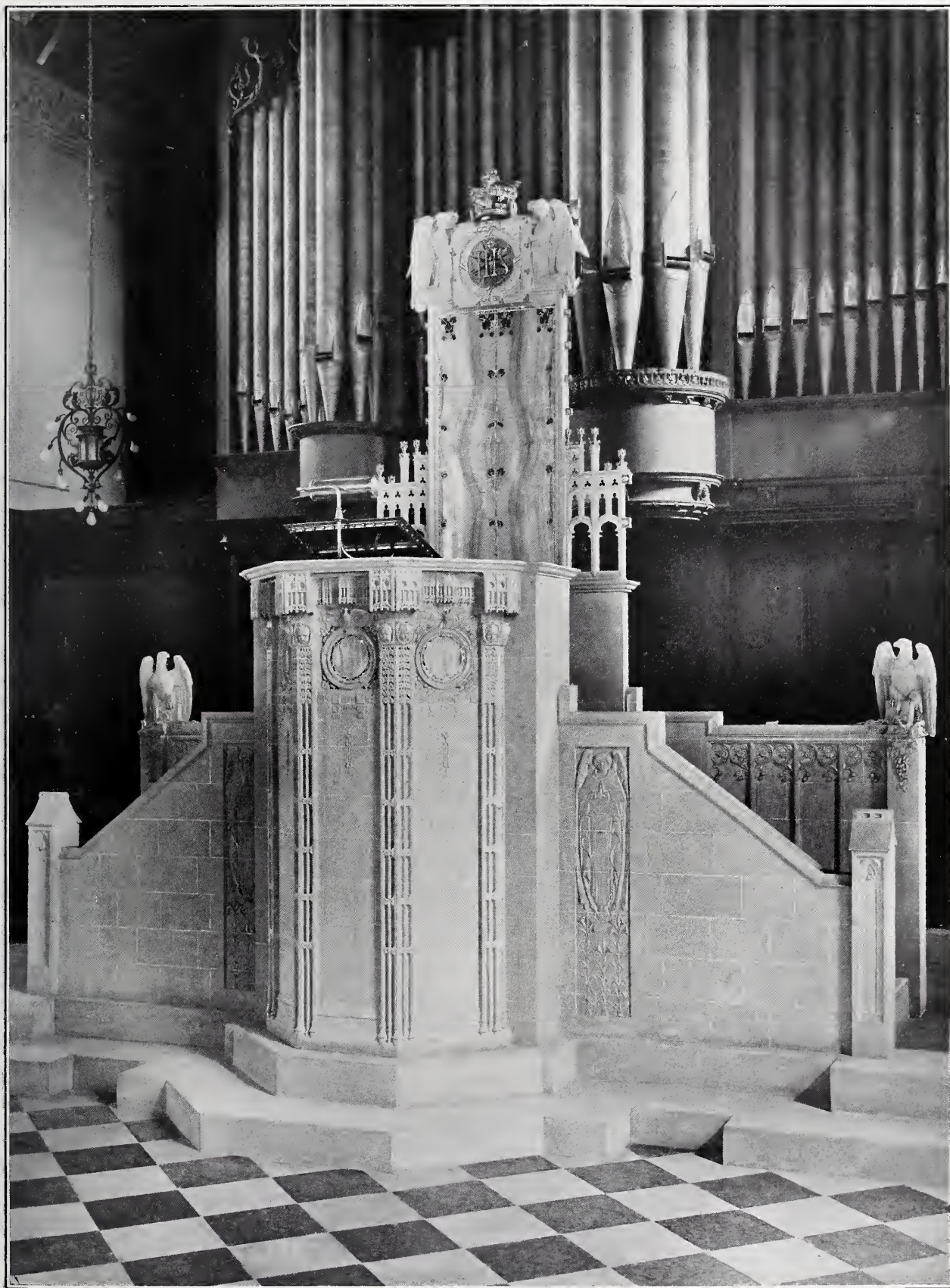
in Caen stone; this kind of stone being also used for other carved work on each side of the pulpit, which it was intended should be seen in conjunction with it. The illustrations, however, show only the central portion of the work referred to. In addition to Caen stone, white onyx, veined with light-coloured markings, was used in the back of the pulpit, and at the front, in the panels beneath the projecting canopy. Gold mosaic was inlaid in narrow strips in the onyx, with the tesserae set at varying angles in order to glisten slightly. Coloured inlays were also introduced, as in the vine ornament to be seen in the back of the pulpit. Besides the gold mosaic, gold leaf was also laid upon the Caen stone in places, with a view to enhancing the effect; the cross supported at the summit by the two kneeling figures was made entirely of copper-gilt, so completing the decorative distribution intended. The two memorial figures, holding inscriptions, together with the two kneeling figures, the eagles, and the cherub heads, were executed by Mr. Albert Toft,



THE EADIE MEMORIAL PULPIT, PALATINE ROAD CONGREGATIONAL CHURCH, MANCHESTER. DETAIL.

J. AND J. SWARBRICK, ARCHITECTS.





THE EADIE MEMORIAL PULPIT, PALATINE ROAD CONGREGATIONAL CHURCH, MANCHESTER.

J. AND J. SWARBRICK, ARCHITECTS.



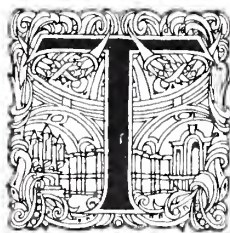


PANEL SCULPTURED BY ALBERT TOFT. DETAIL.  
THE EADIE MEMORIAL PULPIT, PALATINE ROAD  
CONGREGATIONAL CHURCH, MANCHESTER.  
J. AND J. SWARBRICK, ARCHITECTS.

the sculptor. The contractors were Messrs. William Hilton & Sons, of Manchester, who were responsible for the execution of the remainder of the work. The organ case behind the pulpit also formed part of the alteration referred to.

## ST. PETER'S SCHOOL, WESTON-SUPER-MARE.

W. H. WARD AND GERALD COGSWELL,  
ARCHITECTS.

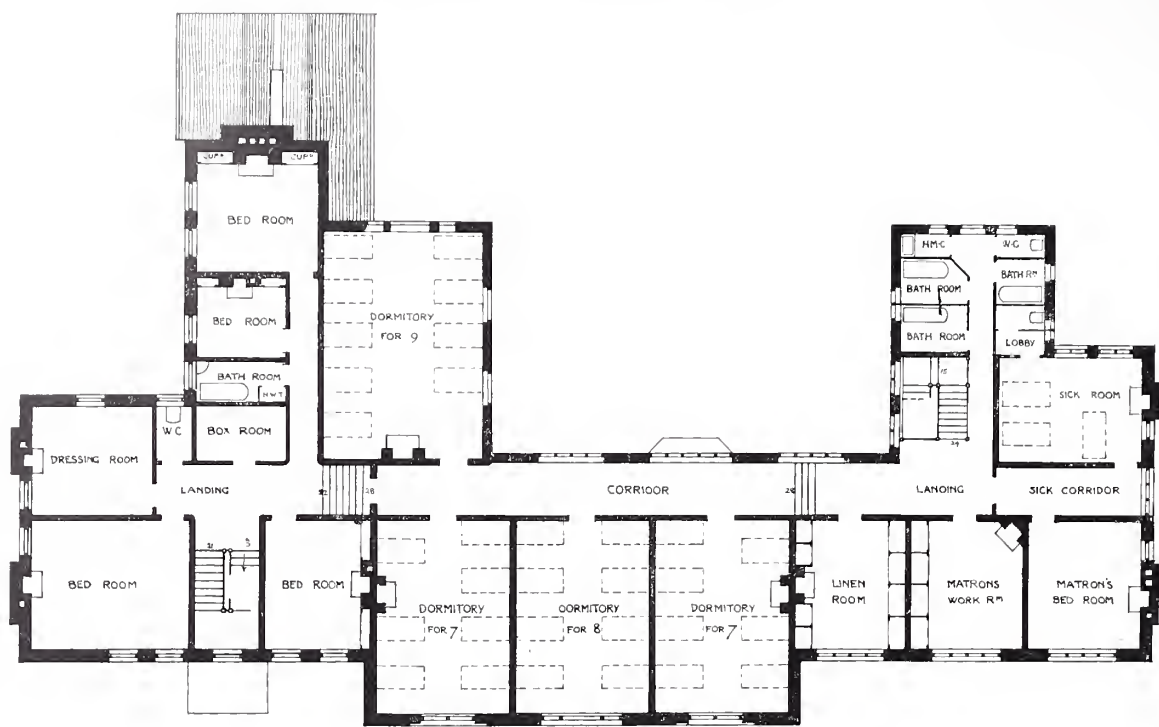


**T**HIS school is built in an eight-acre field on the hill behind Weston - super - Mare. The site has a gentle slope to the south, overlooking the bay, and is sheltered towards the north-east by woods. The main front faces south, and the principal class-rooms and dormitories are planned with that aspect, the space facing north being utilised for communicating-corridors, changing-rooms and lavatories, dining-hall, and kitchen offices. The subsoil is limestone rock. The building is erected directly on this, and excavated limestone was used in the walling, a further supply being obtained from an adjoining quarry. The dressings are of Monk's Park Bath stone. Cattybrook red bricks have been used for the external walls, and the lavatories have a salt-glazed dado. The chimneys are of specially-made 2-in. red bricks, pointed with white mortar. The roofs are covered with brindled Brosely tiles, and the external woodwork is of memel, painted white. Internally the work has been kept extremely plain. Most of the woodwork in the school portion is stained and varnished, and plain iron mantels have been adopted; but the dining-hall has a moulded wood ceiling and a moulded wood mantel. The buildings are heated by low-pressure hot water from a furnace in the basement, and there is a separate furnace for supplying hot water to baths, &c. The ventilation is by means of fresh-air inlets, the incoming air being warmed by radiators, while the outlet is by means of tubes connected to an electric-fan chamber in the roof. Electric lighting is installed. The accommodation is for thirty boarders and thirty day boys. The general contractors are Messrs. R. Wilkins & Sons, Bristol. Mack partitions have been used in the w.c.'s. The main floors have been laid by the Acme Woodblock Flooring Co.; others are paved with Carter's red pressed tiles. The plumbing and sanitary work was done by Messrs. Rowe Bros. & Co., Bristol, who, with Messrs. Shanks & Co., supplied the sanitary ware and fittings. Folding partitions were supplied by Messrs. Peace & Norquoy, Manchester. The heating and ventilating are by Messrs. J. Jeffreys & Co., Westminster.



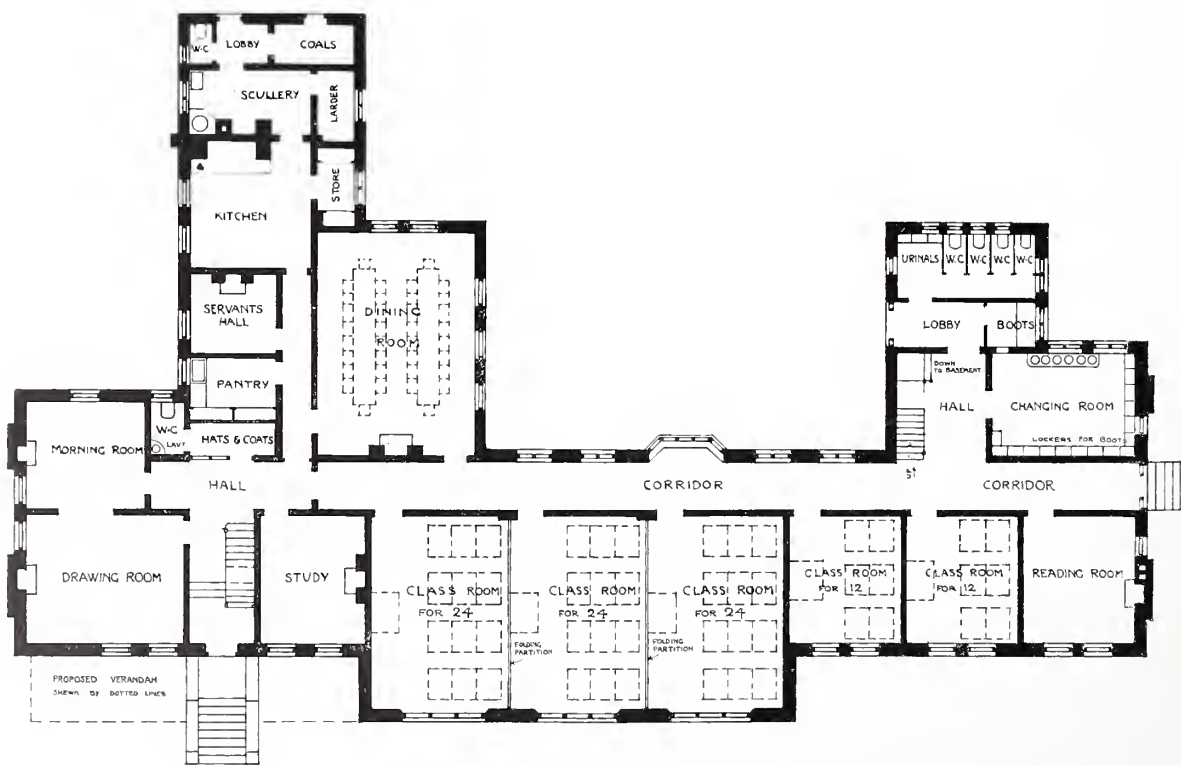


ST. PETER'S SCHOOL, WESTON-SUPER-MARE. ENTRANCE FRONT.  
W. H. WARD AND GERALD COGSWELL, ARCHITECTS.



FIRST FLOOR PLAN.

SCALE OF 10 5 0 10 20 30 40 50 FEET



GROUND FLOOR PLAN.

SCALE OF 10 5 0 10 20 30 40 50 FEET

ST. PETER'S SCHOOL, WESTON-SUPER-MARE.

W. H. WARD AND GERALD COGSWELL, ARCHITECTS.





ST. PETER'S SCHOOL, WESTON-SUPER-MARE. GARDEN FRONT.  
W. H. WARD AND GERALD COGSWELL, ARCHITECTS.



# The Committee for the Survey of the Memorials of Greater London.



AMONG several unsolved riddles in Chelsea topography, the chief place must be given to the former home of the Earls of Shrewsbury, which stood on the banks of the Thames between the seat of the Bishops of Winchester and the Old Manor House. Shrewsbury House must have been one of the largest of the riverside palaces, as it is credited with fifty hearths in the return made by the parish constable in 1662 for the purposes of the Hearth Tax, Beaufort House having fifty-eight, and the New Manor House only thirty-one. Built about 1530 for the fourth Earl, it became, after the death of the sixth Earl, the property of his widow, the celebrated Bess of

Hardwick, from whom it passed to her son, the Earl of Devonshire. In the middle of the seventeenth century it was occupied by Sir Joseph Alston, and became known as Alston House. At the beginning of the eighteenth century it was already degraded to the use of a school—the fate of so many other Chelsea mansions—kept by a Mr. Robert Woodcock, who died in 1710. From this point its downfall was assured. Certain additions seem to have been made in the eighteenth century, and tenements were built along the frontage to Cheyne Walk, blotting out the view of the river from the windows of the old house. It was used successively as a distillery and a stained-paper manufactory, till finally, in 1813, Thomas Faulkner chronicles its entire demolition.

The interesting question is now raised as to whether Faulkner was right in saying that “not a stone remains to show where it once stood.” We will pass over his pardonable use of the word “stone” in writing of a brick building, and examine the possibility of his having overlooked some small portion of the house which may have escaped destruction. If it is true that the whole of the building perished in 1813 we should expect to find upon the site no building of earlier date than the nineteenth century. Following the guidance of Mr. Blunt’s Handbook we should perhaps be satisfied, on this account, with his choice of Messrs. Thurston’s billiard-table works as the position of Shrewsbury House; but there are difficulties in the way of accepting this view. The house would be placed, thus, almost side by side with the palace of the Bishops of Winchester, which in its turn actually adjoined (*i.e.* touched) the Manor House; and it is inconceivable that three houses of such size should lie so close together. It would therefore seem that the site must be farther west, and in support of this there has recently been brought to my notice the copy of a lease of the land now occupied by No. 46, Cheyne



WINDOW, 91, CHEYNE WALK, CHELSEA.

FORMERLY KNOWN AS BELLE VUE LODGE. BUILT C. 1775.



Walk, which defines the eastern boundary as abutting upon Shrewsbury House. As a matter of fact this boundary is still formed by a very fine garden wall of sixteenth-century brickwork, corresponding to another of the same date running parallel with it some 120 ft. farther east. The acceptance of this site implies that the old houses still standing between the two walls must either have belonged to or been part of the house, since they are certainly anterior to 1813. There are points in these buildings which do not refute the idea, but rather tend to confirm it, although it is very difficult to reconcile their position with the view of Shrewsbury House given in Faulkner's second edition of his "Chelsea." What makes the whole problem so difficult is the extraordinary lack of any trustworthy early plans or maps of

Chelsea. The original of Hamilton's Survey (1664) is lost. Faulkner's revision of it (with the fictitious date 1717) is very inaccurate, especially at this point; and even so fine a plan as Richardson's Survey of the Manor (1769), in the British Museum, is simply a blank as regards this building and Winchester House. It seems incredible that so important a place as Chelsea should have been without its proper surveys, but they have not yet come to light, and failing their help it is impossible to give a complete solution to the problem of Shrewsbury House.

WALTER H. GODFREY.

*Erratum.*—For "J. J. Levenson, F.S.A.," on p. 46 of the January ARCHITECTURAL REVIEW, read "J. J. Stevenson, F.S.A."

## Books.

### THE QUEEN OF THE ADRIATIC.

*Venice: Its Individual Growth from the earliest beginnings to the Fall of the Republic.* By Pompeo Molmenti. Translated by Horatio F. Brown. Part III: *The Decadence.* In two vols. Vol. I, pp. viii, 229, illustrations 52; Vol. II, pp. viii, 236, illustrations 32. 21s. nett. London: John Murray, Albemarle Street, W.

THIS pair of volumes brings the History of Venice to a close with the cowardly surrender to Napoleon of the liberties of the Republic by the last Doge, Lodovico Manin.

But Signor Molmenti is not so concerned with political movements as with the social condition of the Venetians, their arts, domestic manners, and the personal characteristics of their rulers. He writes *currente calamo*, and the story flows on with anecdotes of patrician and gondolier, courtesan and doge, till one sees the rich life of the canals, and walks familiarly into the great palaces which are now giving place to modern factories and the twentieth-century parody of that great commerce which made Venice a jewel upon the waters.

### THE ART OF THE ENGRAVER.

*The History of Engraving, from its inception to the time of Thomas Bewick.* By Stanley Austin. 7½ in. by 5 in. pp. x, 200. Illustrations 17. 6s. nett. London: T. Werner Laurie, Clifford's Inn.

MR. STANLEY AUSTIN has contrived to cram into his 200 pages a mass of facts and dates which will be of great practical use to the collector. The forging of early prints was and doubtless still is a considerable industry, and such a handbook as this will help to the avoidance of blunders.

The story of the young Cunio inventing engraving in 1285 is discussed, but the evidence seems vague, and the first reliable information reaches us from one hundred and thirty-eight years later, the "St. Christopher" in the Althorp collection. Mr. Austin deals with the progress of the technique of engraving up to the birth of mezzotint early in the seventeenth century, and then on to the restoration of wood engraving in the person of that great if insular artist, Thomas Bewick.

The complaint we have is not against the abundant supply of facts and theories, but against the rather loose stringing of them, and the index is distinctly poor.

### FOR THE COLLECTOR.

*Sheffield Plate: Its History, Manufacture, and Art.* By Henry Newton Veitch. 11 in. by 7½ in. pp. xiv, 359. Plates 75. Various illustrations in text. 25s. nett. London: George Bell & Sons.

THERE is no lack of literature for the collector of Sheffield plate (we recently noticed an admirable volume by Mr. Wyllie), but Mr. Veitch's work is likely to become the standard book of reference. An immense amount of industry has gone to the compilation of the vast lists of makers' names and marks, and the processes of manufacture are described in great detail.

Mr. Veitch divides the era of Sheffield plate into two periods, dating the second from 1790, which saw the introduction of silver mounts, and in general a more sophisticated order of craftsmanship. He very wisely rejects such vague names as Georgian, &c. They are better kept for silver, which can be accurately dated from its hall marks, whereas Sheffield plate cannot.

The book is written with the authority and grasp of the connoisseur who is familiar with every detail of his subject.

The illustrations of notable examples are adequate, but hardly generous in number when the immense range of articles made from 1742 to the discovery in 1840 of electroplating is remembered.

So much by way of hint for a second edition; meanwhile the first edition is very welcome.

### ORIENTAL CHINA.

*Chats on Oriental China.* By J. F. Blacker. 8 in. by 5½ in. pp. 408. Illustrations 66. 5s. nett. London: T. Fisher Unwin, Adelphi Terrace, W.C.

WE think the publisher might have chosen a better title than "Chats" for the series of which this is one. Chats give a suggestion of triviality, and smack of the woman journalist in the weekly newspaper. This volume is a straightforward monograph packed with information and with useful pictures. The Chats series has a practical end in view—"How to collect with profit." As Mr. Grossmith used to say, "which is very inartistic, but the public likes it best."

Mr. Blacker has certainly given the collecting public a book which will be appreciated.

**A FATHER OF FORESTRY.**

*Sylva: or a Discourse of Forest Trees.* By John Evelyn, F.R.S. With an Essay on the Life and Works of the Author by John Nisbet, D.Occ. A reprint of the fourth edition in two volumes. 10½ in. by 6½ in. Vol. I, pp. cxv, 335; with portrait of Evelyn. Vol. II, pp. 287. 21s. London: Arthur Doubleday & Co., Ltd., 8 York Buildings, Adelphi.

EVELYN'S DIARY is a work of such great importance that it has somewhat obscured his notable literary achievements in other directions. This admirable reprint is, however, a suitable monument to the greatest authority on forestry in his day and generation. In "Sylva," Evelyn wrote of what he knew, for he came of a tree-loving family, and was himself not only a gardener in the grand manner, but the adviser of many of his distinguished contemporaries.

Dr. Nisbet's full introduction deals *inter alia* with the relations of Evelyn and Pepys, and we think he does the greater diarist an injustice when he says of him that "his pleasures were never sought either among woods or green fields, or by the banks of trout streams and rivers."

"Never" is a harsh word. Has Dr. Nisbet never read the Diary of that jaunt in June 1668, where at Salisbury Pepys found "our beds goo.I, but lousy," a charming distinction, and so on through Somerset, "I commending the country," to Bath and Bristol? What, too, of that day he spent on the Downs "where a flock of sheep was; and the most pleasant and innocent sight that ever I saw in my life" (and here we must quote Stevenson's enchanting essay), "And so the story rambles on . . . with cups of milk, and glow-worms . . . and Pepys still dreaming 'of the old age of the world' and 'the early innocence of man.'"

Then Dr. Nisbet thinks that it is "most probable that the leaving behind of the key to the cipher was rather due to inadvertence than to intention and design." The fact is that no key was left inadvertently or otherwise.

Lord Grenville deciphered Pepys's not very difficult shorthand, when Neville, the Master of Magdalene, Cambridge, dragged the MSS. from their obscurity.

Dr. Nisbet has not read Evelyn's Diary very carefully. He says, "Thus in June 1669 he (Evelyn) encouraged Pepys to be operated on when exceedingly afflicted with the stone." Evelyn did nothing of the sort. He took Pepys on June 10, 1669 (ten days after Pepys had closed his diary for ever), 'to my brother Richard, now exceedingly afflicted with the stone, who had been successfully cut, and carried the stone as big as a tennis ball.'

The confusion of patients is the odder when one remembers how Pepys had a festival on every anniversary of his operation, and sets down in detail how he had a special case made for the stone, in which it doubtless travelled on its visit to "my brother Richard."

Dr. Nisbet must read his Diaries again.

Of Evelyn and his life there is much sympathetic and accurate information. "Sylva" itself is an admirable example of stately Caroline prose, and if in detail modern arboriculture has sought new ways, there is still much of Evelyn's woodlore that holds good to-day. Into the mysteries of "statutable billets" and the "disbranching of boals" we need not here go; but it is of interest to read how Evelyn was vexed to the blood (we borrow a Pepysian phrase) to find the "exorbitance and increase of devouring iron-mills," which consumed Evelyn's beloved timber for their furnaces.

He wanted to remove them into another world. "'Twere better to purchase all our iron out of America than thus to exhaust our woods at home"—a consummation that time and Pittsburgh may accomplish. "One Simon Sturtivant had a

patent from K. James I, 1612, pretending to save 300,000*l.* a year, by melting iron ore, and other metals, with pit-coal, sea-coal, and brush fuel; 'tis pity it did not succeed." Sturtivant seems to have been a prophet born out of due time.

A word of special praise is due to the production of these volumes, which are a delight to handle. Paper and type are alike admirable, and on the title-page (which would have pleased Pepys—we cannot forbear quoting him), "the capital words wrote with red ink."

**ST. PAUL'S ECCLESIOLOGICAL SOCIETY.**

*Transactions of the St. Paul's Ecclesiological Society: Vol. VI, Part III.* 11½ in. by 9 in. Price 5s. Published for the Society by Harrison & Sons, 45, Pall Mall.

Under the able editorship of the Rev. E. S. Dewick these Transactions are models which might well be imitated by other societies of like character.

The proceedings of the society, whether they are visits to notable churches or exhibitions of objects of ecclesiological interest, are chronicled with a commendable brevity, which allows the more important papers to be printed in full.

The two papers in this issue are of great liturgical interest, "Concerning Three Eucharistic Veils of Western Use," by the Rev. N. F. Robinson, S.S.J.E., and "Some Inventories of the Parish Church of St. Stephen, Bristol," by E. G. Cuthbert F. Atchley.

We can wish the society nothing better than more communications of the same scholarly character.

**CHIP-CARVING.**

*Chip-carving.* By Eleanor Rowe. 7½ in. by 5 in. pp. 84. Illustrations 71. Cloth, 1s. 6d.; paper wrapper, 1s. London: B. T. Batsford, 94, High Holborn, W.C.

THE name of Eleanor Rowe is recommendation enough for a book on carving. This little volume is thoroughly practical, and seasoned with good advice to the amateur carver. Chip-work is a good outlet for the person with the elementary carving instinct who yet lacks a natural sense of draughtsmanship. The Icelandic peasant work, however, and the carving of the Maori—both dealt with here—are characteristic in their wealth of freehand line. It is to be hoped that good heed will be paid to the warning against excessive ornament, seeing that plain surfaces are not only valuable decoratively, but for tables and the like more comfortable in use. Beginners are warned against a multiplicity of tools, and exhorted to choose suitable objects to carve. We have always marvelled at the popularity of the spinners' chairs. For spinners who spin it is doubtless the best form of seat. We do not spin, and are ready to admit its technical perfections. For the ordinary person it is a foolish and torturing thing, and the amateur will be well employed in using his or her pleasant art on articles of real domestic value.

**A NEW JOURNAL.**

THE first issue of a new architectural monthly journal, entitled *Details*, appeared last month, price sixpence. It consists wholly of illustrations—photographs and measured drawings—the aim being to give examples of good work, old and new, British and foreign. The editorial and publishing offices are at 392, Strand, London.



THE ARCHITECTURAL  
REVIEW, MARCH,  
1909. VOLUME XXV.  
NO. 148.



THE OLD SILK MILL, DERBY.

FROM A DRAWING BY FRANK STUART MURRAY. (*See p. 115.*)



# The Practical Exemplar of Architecture.

## XXXI.



WROUGHT-IRON GATE AND RAILINGS AT THE CLOSE, SALISBURY.  
VOL. XXV.—G 2



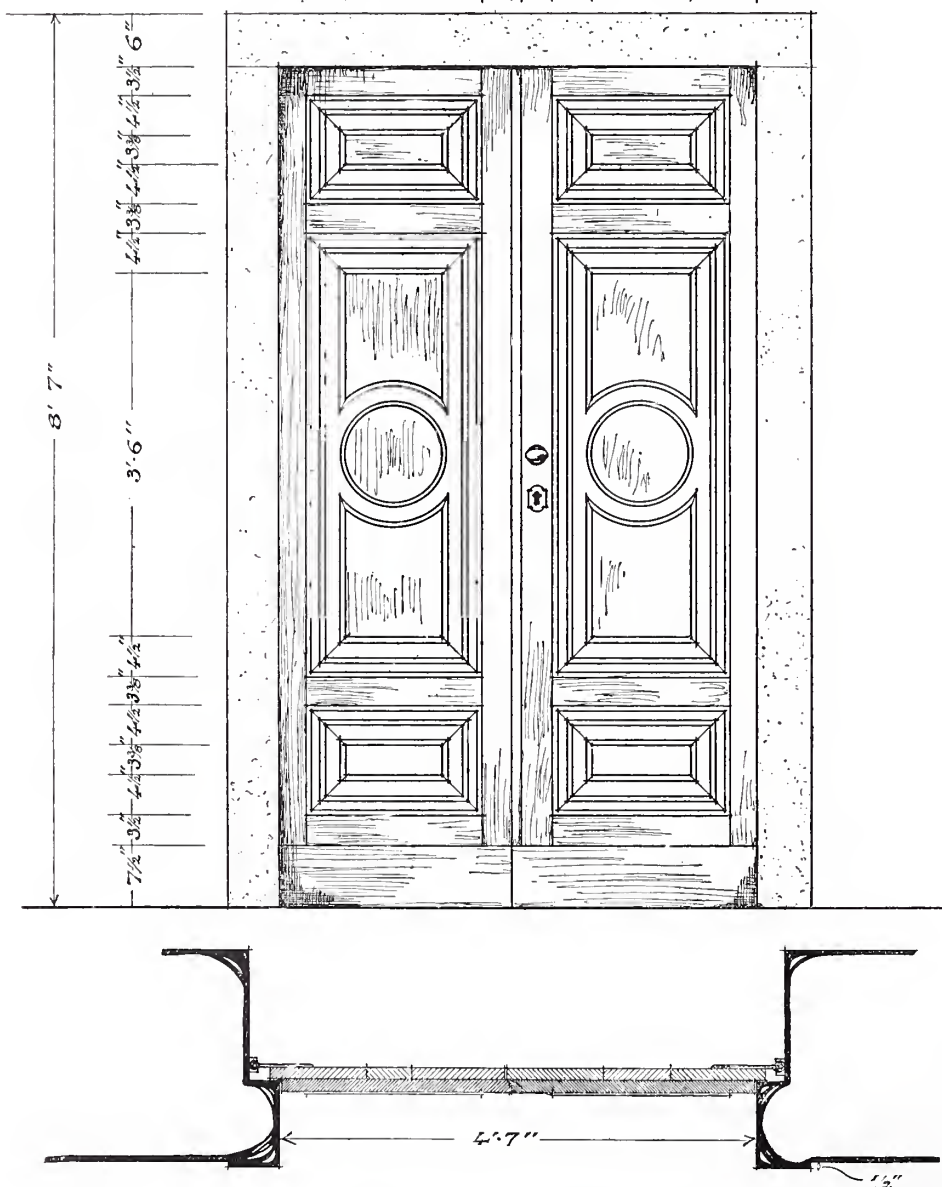
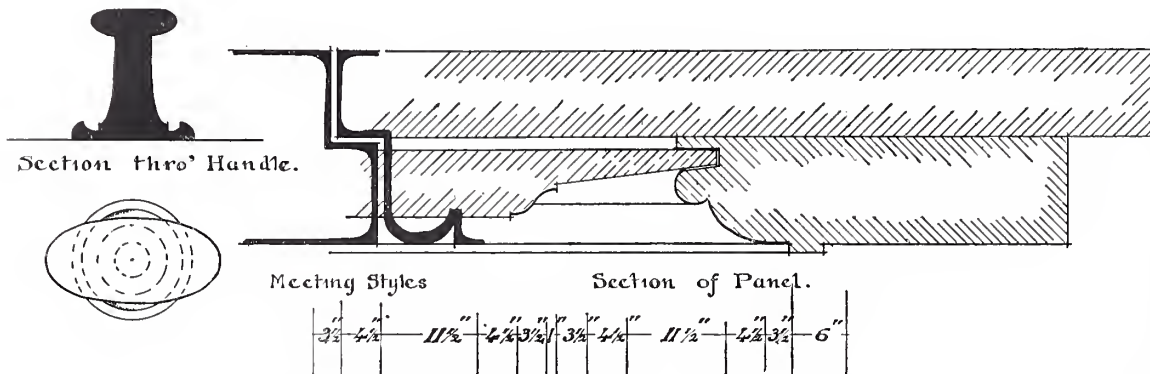
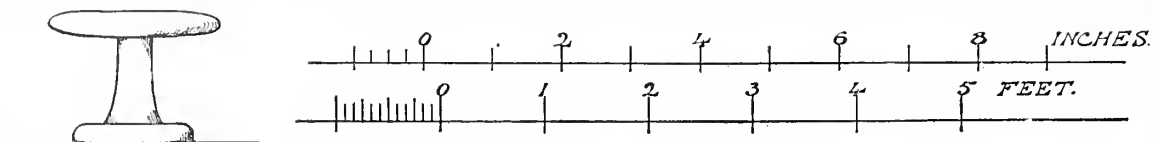




DOORWAY, THE CLOSE, SALISBURY.



DOORS, STRESA, ITALY.

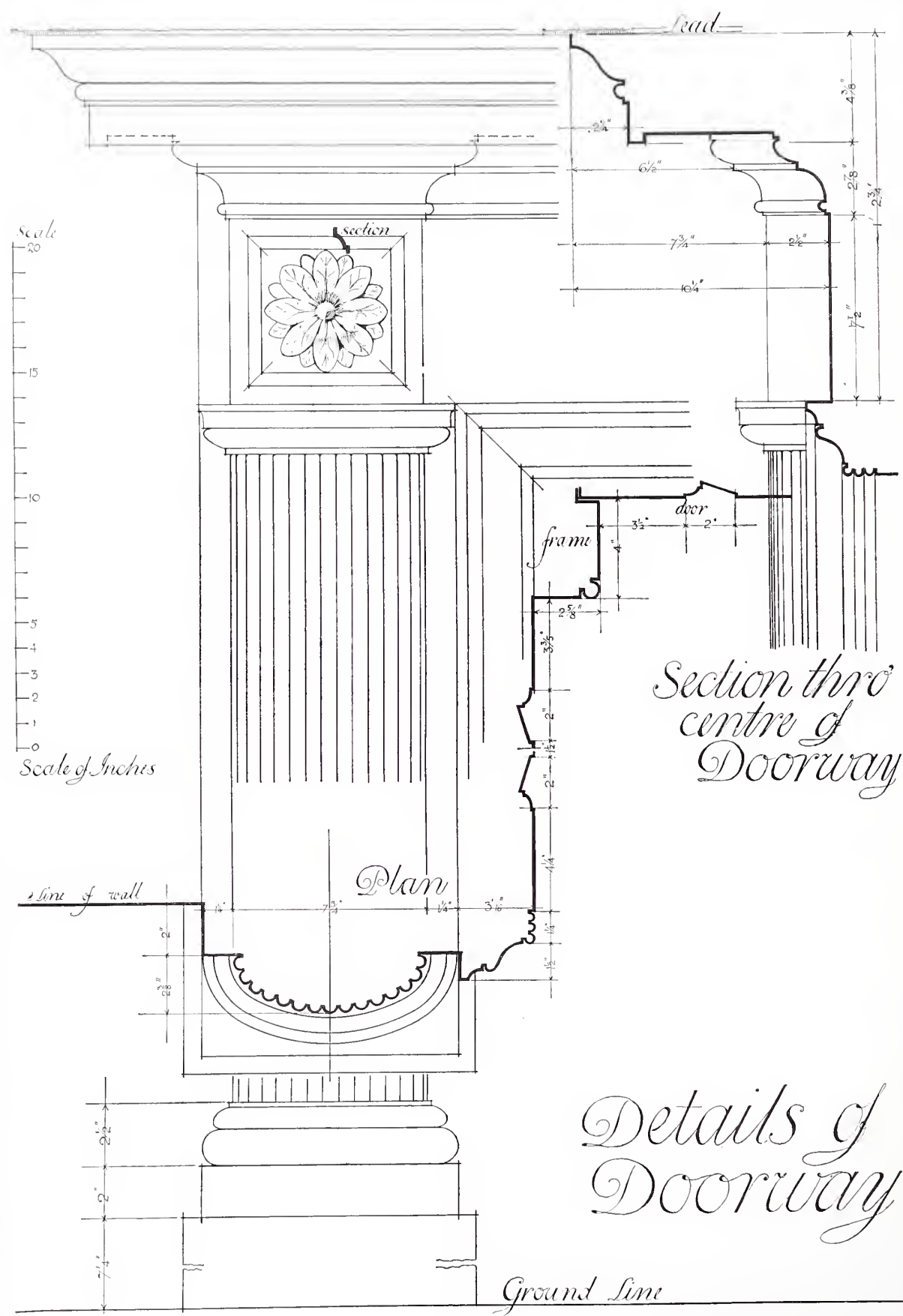


DOORS, STRESA, ITALY.

MEASURED AND DRAWN BY FRANCIS BACON, JUNR.

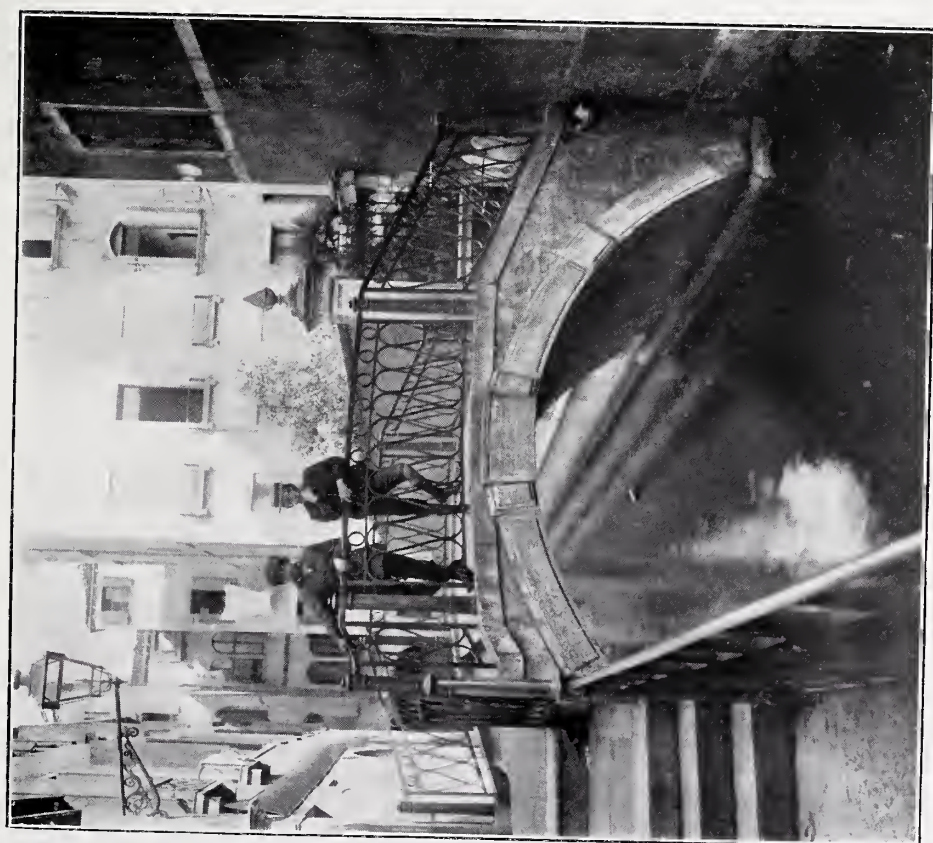




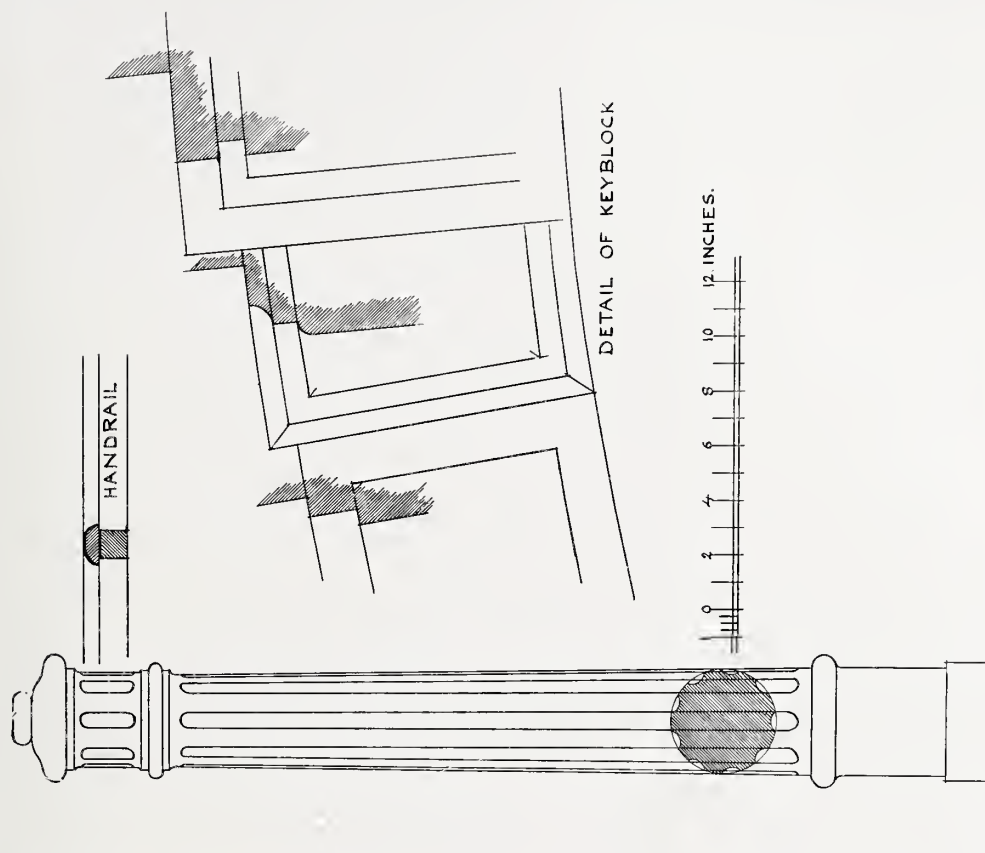


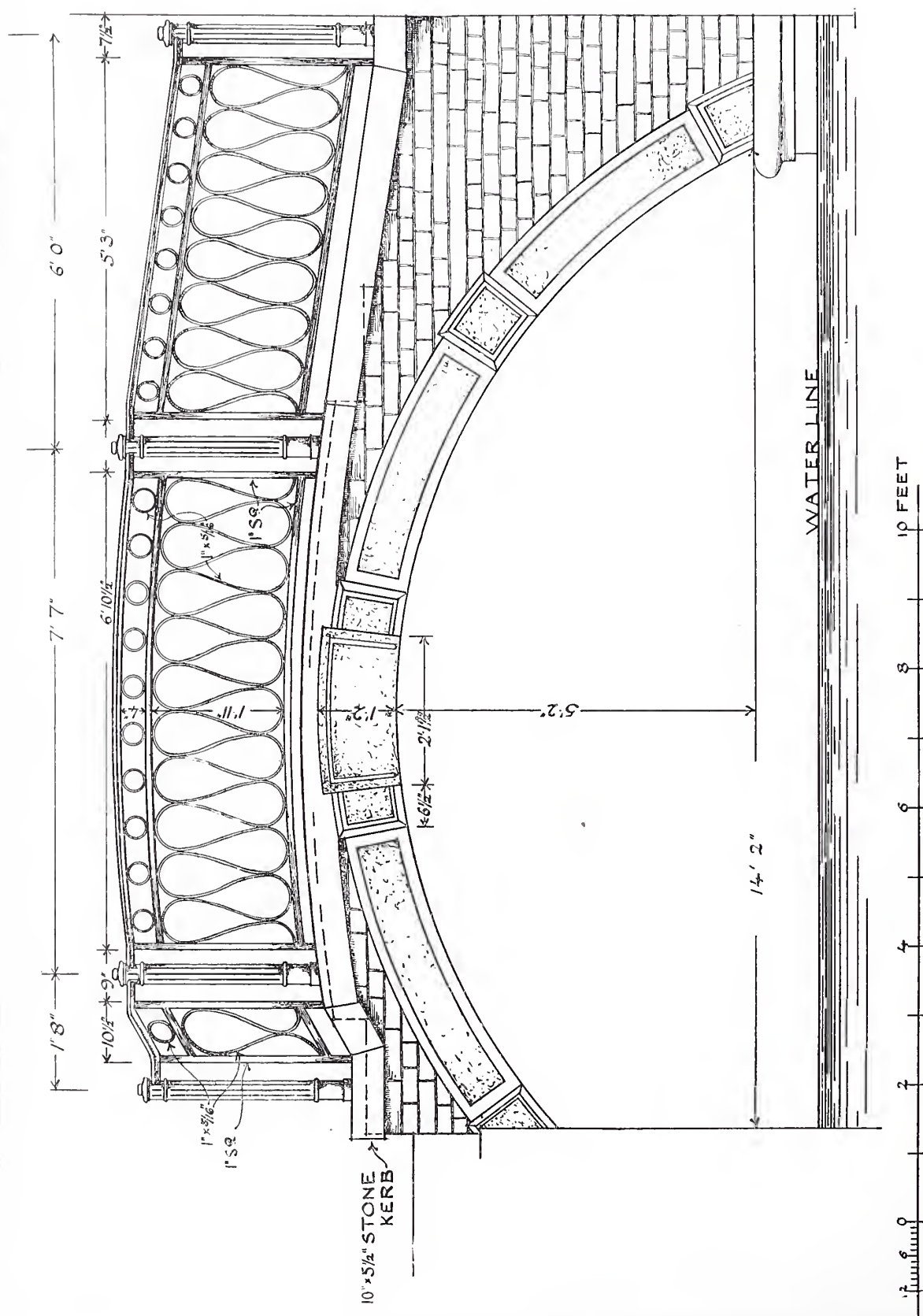
DOORWAY, THE CLOSE, SALISBURY.  
MEASURED AND DRAWN BY H. A. McQUEEN.





BRIDGE NEAR SAN LIO, VENICE.  
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.





BRIDGE NEAR SAN LIO, VENICE.  
MEASURED AND DRAWN BY FRANCIS BACON, JUNR.



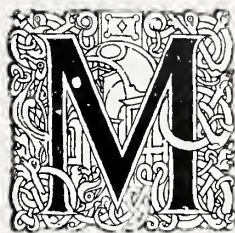
# Notes of the Month.

*The Old Silk Mill, Derby—Mr. Speaight's New Scheme—Toledo Cathedral—  
The forthcoming A.A. Plan—A Centurarian Architect—Obituary.*



AMONG the examples of architecture of the seventeenth and eighteenth centuries still existing in Derby, that of the Old Silk Mill, Derby, shown in our frontispiece, should prove interesting to the student. It was erected about

the year 1780 for the purpose of a silk mill, and it is still used as a factory and storehouse. Though situated close to the main street of the town, it is secluded among mean and uninteresting buildings on the river bank, and might easily be overlooked by a visitor. Taking the work on its merits as an architectural composition alone, the design is admirable, but viewed in comparison with what factory-building has been, and to a great extent still is, this work may be cited as one of exceptional merit. The whole scheme appears so natural, so simple, spontaneous, and expressive, that it would seem rather to have been *built* than designed, and to owe the major part of its excellence to happy accident. Yet the roof treatment and octagon belfry are the architect's own, the design of these not having been dictated by the stringent conditions which regulate the main structure. The windows are heavily grated, barred like a mediæval fortress; on the broad piers between are massive iron tie-heads. The large chequer-work of wall and window contrasts excellently with the nearly unbroken face of the staircase tower, which is pierced by narrow light and air openings. These small, dark spaces add greatly to its apparent size and massiveness. The piers and wrought-iron gates, which determine the vanishing lines of the bridge approach, form an excellent relief against the massively plain background of the main building. The bridge and parapet are merely structural work of the simplest kind. With the exception of the stone courses below the belfry, the main building is of brick. The gate piers and the bridge coping are of stone. It would be interesting to ascertain whether the exceptional character of the design was due to any Continental experiences of the architect or the patron. The eaves are specially noteworthy—they overhang at least 6 ft. The belvedere belfry, though a simple, straightforward structure, is full of character, and, in combination with the other parts, strongly reminiscent of Continental style.

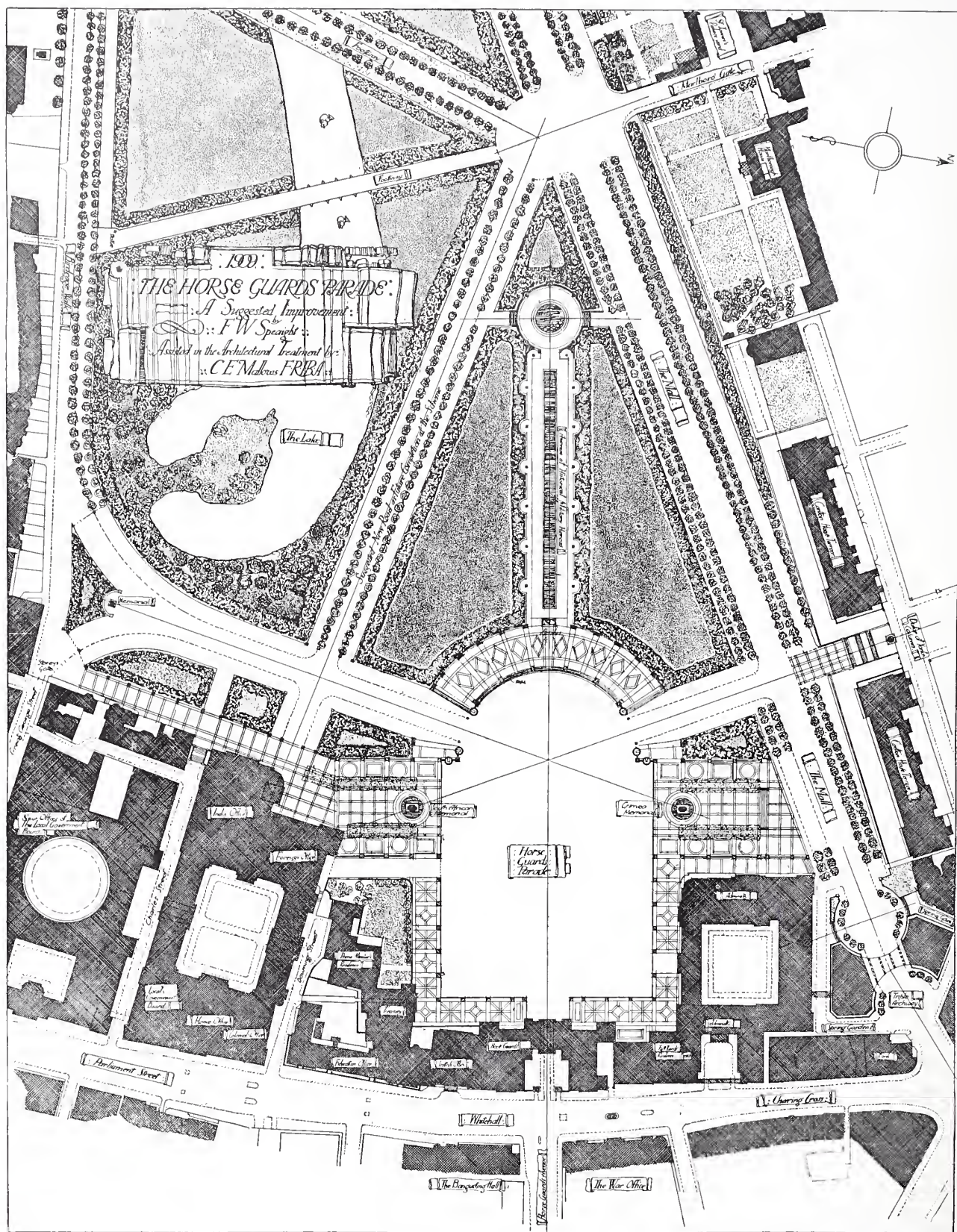


R. F. W. SPEAIGHT, the author of the Marble Arch improvement scheme, has by no means exhausted his energy and fertility. He had no sooner seen the fruition of his hope than he conceived a still more ambitious

project for the æsthetic betterment of a section of London. How, when, and where the new inspiration came to him he shall himself relate. "I shall always remember," he says, "the day following that on which the London County Council had adopted the Marble Arch improvement scheme. I was on my way to Whitehall, and paused for a moment at the base of the Duke of York's column, to turn over in my mind the concluding sentence of a letter of congratulation I had just received from the Right Hon. John Burns. It ran as follows: 'There is more of the same work to be done.' As I was looking down the steps to the Horse Guards Parade, the idea of the improvement I am here venturing to suggest came upon me with startling suddenness. I saw the whole scheme before my eyes—the wonderful vista from the steps on which I stood, one of the features of the improvement, terminating with the massive tower of the Foreign Office, the Canal Walk extending from the apsidal termination of the Parade to Marlborough Gate, having on each side statuary representing episodes in the history of the British army, with the Achilles statue at its eastern end; and the Horse Guards Parade itself, converted from its present shapeless form into a magnificent *place* of quiet and dignified design, depending for its ornamentation on the statues erected therein to the memory of military heroes."

The vision was persistent, and Mr. Speaight, with the aid of Mr. C. E. Mallows, F.R.I.B.A., has turned it to shape. The result is shown in the accompanying illustrations. It will be seen that the general plan is cruciform, the central space recalling a nave, while the two arms suggest transepts, and the large semicircular termination an apse. This symbolism is intentional, as it is thought that no more appropriate plan could be adopted on ground proposed to be devoted to the memory of British military heroes. The cruciform plan has also the advantage that it is the



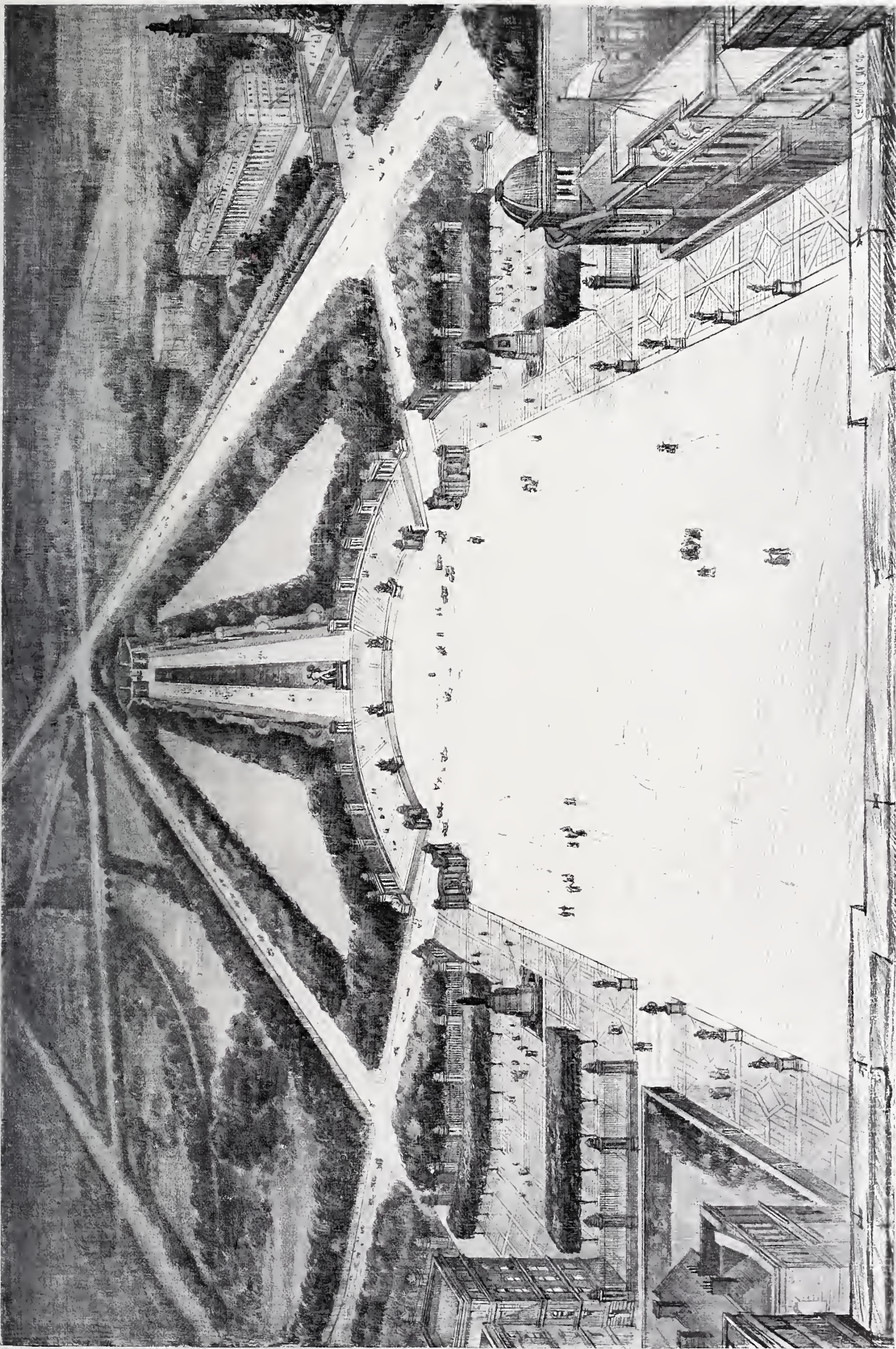


form that is most suitable to the practical requirements of the scheme, best fits the very irregular outline of the surrounding buildings, and gives a most effective setting to the various groups of statuary which are to become so important a feature of the scheme. It is thought that, in particular, the apsidal portion offers an unusually

fine opportunity for the exhibition of groups of statuary.

The space enclosed would provide a magnificent place or parade ground, which, having an area of about 573,500 sq. ft.—nearly three times the size of Trafalgar Square—would be one of the largest in Europe. This space, being isolated from





A SUGGESTED IMPROVEMENT OF THE HORSE GUARDS PARADE BY F. W. SPEAIGHT,  
ASSISTED IN THE ARCHITECTURAL TREATMENT BY C. E. MALLOWS.  
BIRD'S-EYE VIEW LOOKING TOWARDS MARLBOROUGH GATE.



main thoroughfares, and comparatively free from traffic, would afford unusual advantages for the undisturbed examination and enjoyment of the statuary.

The chief groups in the plan comprise the Achilles Monument, the Crimean Memorial, and the proposed South African Memorial. These are placed on the three principal axial lines, running, respectively, (1) through the centre of the Horse Guards Buildings, (2) through the proposed new avenue (on the north side of the plan) leading to the Duke of York's Column, and (3) through the new avenue leading to Storey's Gate.

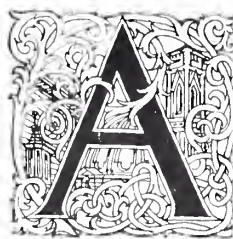
The smaller statues and equestrian groups are so arranged as to assist in defining the cruciform shape of the plan.

The apsidal termination would be raised by ten steps to a height of 5 ft. above the general level, lending dignity and emphasis to the design, and giving a large area of raised standing space (the terrace being 100 ft. wide), from which could be witnessed in safety such ceremonies as, for instance, the trooping of the colours. The transepts to the right and left provide similar accommodation, the enclosing boundaries being designed with a view to the easy control of crowds of spectators. The two entrances to the avenues further define the cruciform outline, and have been carefully designed to give weight and emphasis at these points, and to accentuate the break at the apse and transepts.

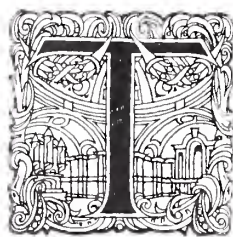
The canal, occupying nearly its original position, and extending from the main centre line beyond the apse to the new entrance to the park at Marlborough Gate, would form another important feature of the scheme. The canal would be 40 ft. wide and 500 ft. long, and the broad walks on each side show at intervals semicircular recesses in which to erect statuary illustrating periods in the history of the British army.

It is suggested that, thus improved, the new Horse Guards Parade would be a worthy rival of the Tuileries Gardens and of the Place du Carrousel in Paris, of the Siegesallee in Berlin, or even of the Piazza S. Marco in Venice.

It is understood that the idea is to gather into this area the various military statues that are now "scattered about London," and, incidentally to reserve Trafalgar Square for naval statues. If the scheme does not materialise, the negative result would be in spite of the strenuous persistency of its author; who, moreover, has, at a time when military matters are exciting a great deal of public attention—as signalled by the extraordinary success of an "invasion" drama—chosen an opportune moment for publishing the proposal.



AN earthquake shock has seriously imperilled the safety of Toledo Cathedral. This building has been described, without much exaggeration, as one of the most magnificent specimens of Gothic architecture in the world, and its situation in the decayed capital of the Gothic and Moorish kings, where it was erected in the thirteenth century, renders it at once picturesque, venerable, and authentic. It is the second largest cathedral in Spain (404 ft. by 204 ft., with eighty-eight great pillars, five aisles, and seventy-five windows), and is peculiarly rich in beautiful carved woodwork, and has, besides, a wonderful choir-screen of marble and jasper, which must be utterly destroyed if the much-cracked dome (about 100 ft. high) were to fall. The condition of the cathedral is very grave. It appears that the original roof was covered by a "false roof" of great weight, adorned by massive pillars and pinnacles, and that, naturally, this extra load was not anticipated in the calculations by the original architects. The central transept has sunk to an appreciable degree, and the walls bulge outwards in most alarming fashion. Altogether the condition of the cathedral is such as to cause the most serious apprehensions, which are further aggravated by the statement that there is likely to be considerable difficulty in raising the funds necessary to save this venerable gem of architecture from utter destruction.



THE A.A. play this year is to bear the fascinating title of "The Rise and Fall of Architecture." It rather smacks of a return to mere classicism. That word "Fall" is of tragical presagement, and its antithesis seems to threaten a determined attempt to take a Rise out of something or somebody. But doubtless there will be no undue straining after severity of any sort, since the play is to be "interspersed with music by Claude Kelly, and bits of rather ancient chaff by the editors of *The Purple Patch*." This, if there is any virtue in etymology, is to wax melodramatic; a melodrama being defined in a popular dictionary as "Properly a musical drama, now a serious play, in which effect is sought by startling incidents and exaggerated sentiment, aided by splendid decoration and often music." To what extent "this entirely new production" will realise a description wide enough to include all the moods of Marlowe, Shakespeare, and the editors of *The Purple Patch*, we shall not know until March 24,



when, at 8.15 of the clock, the curtain of the King's Theatre, Covent Garden, will reveal what of "youthful jest and jollity, quips and cranks, and wanton wiles," the Architectural Association Musical and Dramatic Society have prepared for our enjoyment or our chastening. That is the Ladies' Night; the "Members' Night (Smoker)" is on March 26, at the selfsame hour. If the play is to maintain the high level of its forerunners as a good-humoured satire on architectural topics, it must needs be very brilliant indeed. Those who desire to see "our young barbarians all at play" are reminded that the tickets (of which the number is limited) are to be had of Mr. T. W. Watkins, 11, Old Queen Street, Westminster, or, alternatively, at the offices of the Architectural Association, 18, Tufton Street, Westminster.

\* \* \* \* \*



CENTENARIAN architect is probably a unique figure. It would, at least, be difficult to recall a rival in that degree to M. Charles Famin, whose hundredth birthday has just been celebrated with graceful ceremony at Chartres. Sir

Christopher Wren, of course, reached the very respectable age of 91; George Dance, R.A., lived to be 84; and Wren was some twenty years old when his illustrious predecessor, Inigo Jones, died at the age of 79. Wren's pupil, Nicholas Hawksmoor, was 75; James Gibbs, 72; Sir William Chambers and the elder Pugin (Augustus), 70. Other names that readily spring to the memory do not sustain the record of longevity. Sir G. G. Scott died at 67, Sir Charles Barry at 65, Sir John Vanbrugh at 60, Mr. G. E. Street at 57, the younger Pugin (A. N. W.) at 40. But, after all, as saith the long-lived author of "Festus," "We live in deeds, not years." M. Charles Famin was born in Paris on February 18, 1809, five months before Napoleon smashed the Austrians at the battle of Wagram. Like his father before him, he won the Prix de Rome, which was awarded to him in 1835. After his three years in Rome, he went to Egypt, and on his return he settled at Chartres, where he has done much admirable work. The observances at the celebration of his centenary were marked by peculiarly French grace and charm. First there was a Thanksgiving Mass at the cathedral. Then there was a procession, comprising the entire municipal council, the civil and military authorities of the town, the town's school children, and a strong muster of members of various local societies. A street—the Rue de l'Ortie—

was re-named, by order of the municipality, the Rue Charles-Famin. A gold medal and offerings of flowers were presented, with congratulations, to M. Famin by the mayor. MM. Daumet, Moyaux, and Bernier, as delegates from the Académie des Beaux-Arts, also did homage to the centenarian. The Eure-et-Loir Society of Architects presented a special commemorative medal. M. Vaillant, representing the Central Society of Architects, pronounced a set oration of truly classical mould, such as would be impossible outside France, greeting the venerable architect as a true son of Minerva Athena, goddess of the arts and of wisdom. It were almost sacrilegious to attempt a translation. The high emotional tension was pleasantly relieved by a jocular little reply, which seems to suggest that a possible aid to longevity is a sense of humour. "You attribute to me," said M. Famin, "many fine qualities that, during the whole course of a long life, I had never suspected myself of possessing. I believe that you must have invented them for this occasion. I am afraid you are making enemies for me; and if there is, in the other world, a man who is likely to feel rather jealous about it, that man is Methuselah. He lived nine hundred years, but nobody ever dreamed of offering him medals, flowers, and serenades."

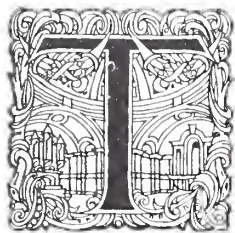
\* \* \* \* \*



THE obituary notices for the month include three names of distinguished architects. Mr. Edward Augustus Lyle Ould, F.R.I.B.A., who died, aged fifty-six, at Boughton, Chester, had designed many charming dwellings in the North of England, and had written a successful book on half-timbered work. In conjunction with his partner, Mr. Hastwell Grayson, he designed several secondary schools, the Liverpool Hospital for Consumptives, Port Sunlight Hospital, and about three hundred (nearly half) of the Port Sunlight dwellings. Mr. Russell Sturgis, besides being one of the best-known architects in the United States, where he had erected many fine residences and large office buildings, as well as several of the Yale University buildings, was a voluminous writer on architecture, and had edited the important "Dictionary of Architecture and Building," of which an edition, in three volumes, was published in this country by Messrs. Macmillan & Co. in 1902. Mr. Cole Alfred Adams, F.R.I.B.A., who died, aged sixty-four, on February 21, at West Kensington, had designed several parochial halls and much domestic work, and had paid much attention to interior design and decoration.



# The Church of S. Ternan, Arbuthnott, near Aberdeen.



THE church of S. Ternan, Arbuthnott, is one of the few parish churches in Scotland dating from pre-Reformation times that are still in use for public worship. It was dedicated to S. Ternan, a local saint, and the date of its consecration is given as the third of August, 1242. The building as it now stands is made up of the nave, the chancel, part of which was probably in existence in 1242, and what is known as the Arbuthnott aisle built out to the south.

The construction of the building is so peculiar in many ways that it is rather difficult to conjecture how it was intended to complete it, for there is little doubt that the building was never finished. Among architects interested in ecclesiastical architecture there has been much diversity of opinion. When the south aisle was built in 1505 by Sir Robert Arbuthnott, it was probably his intention to rebuild the whole structure, or at any rate to carry out an aisle on the north side similar to the south aisle, thus making the plan

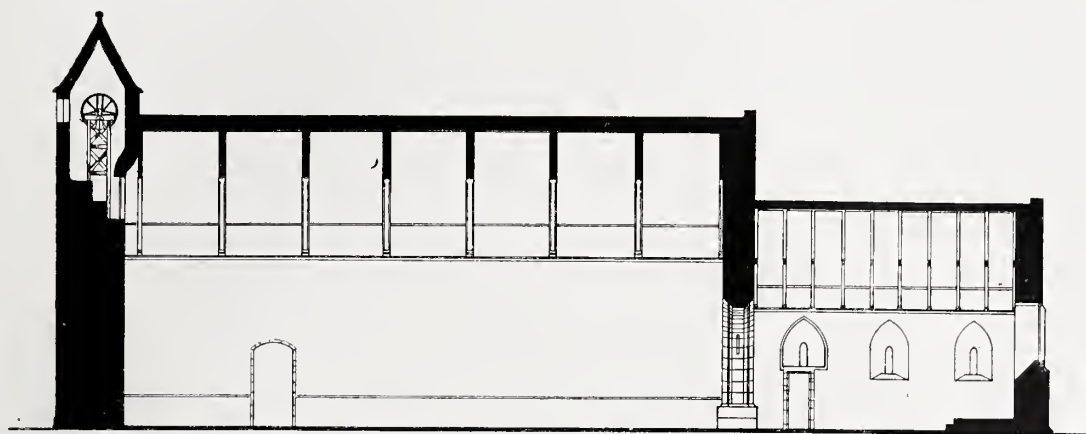
of the church cruciform in shape, because at a point "A" marked on plan the wall is left quite unfinished. It would be better to consider the structure in three parts: (1) the Arbuthnott aisle; (2) the chancel; and (3) the nave. Of the first part Bishop Forbes, in his preface to the Missal, says: "The most remarkable feature of the church is a beautiful chancel aisle or chantry of the fifteenth century, now used by the Arbuthnott family for burial, built out to the south from the wall of the chancel . . . It is of two storeys, the lower a vaulted and groined chapel with awmbry and piscina, indicating an altar at the south end which terminates apsidally . . ." I am inclined to differ with some of these remarks. When you enter the aisle from the west door, on your right-hand side there is a stoup, not an awmbry, and opposite on the east wall of the aisle there is a piscina. I think it more probable that the altar stood at the left-hand side of this piscina on the east wall, because there are two holes in the west wall of the aisle, which you can look through from the stair leading to the priest's room, just a few steps down from the priest's door. You can only



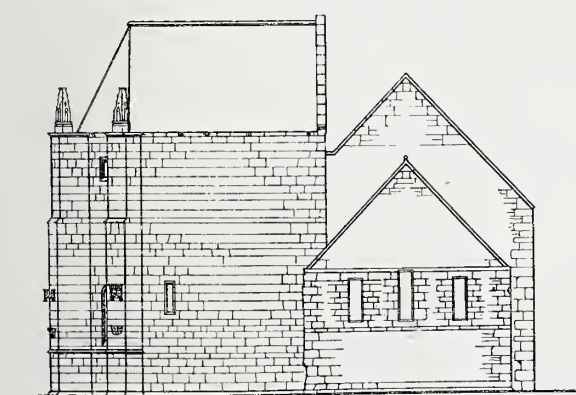
THE PRIEST'S ROOM.

Photo: F. Hardie.

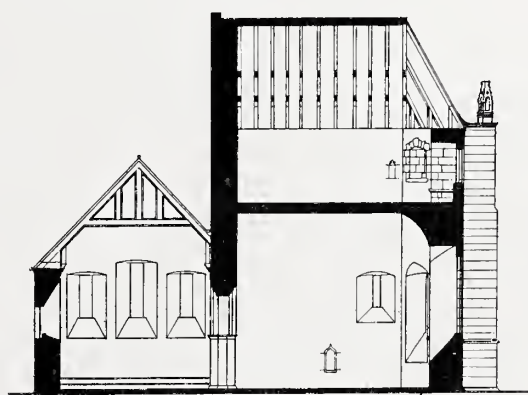




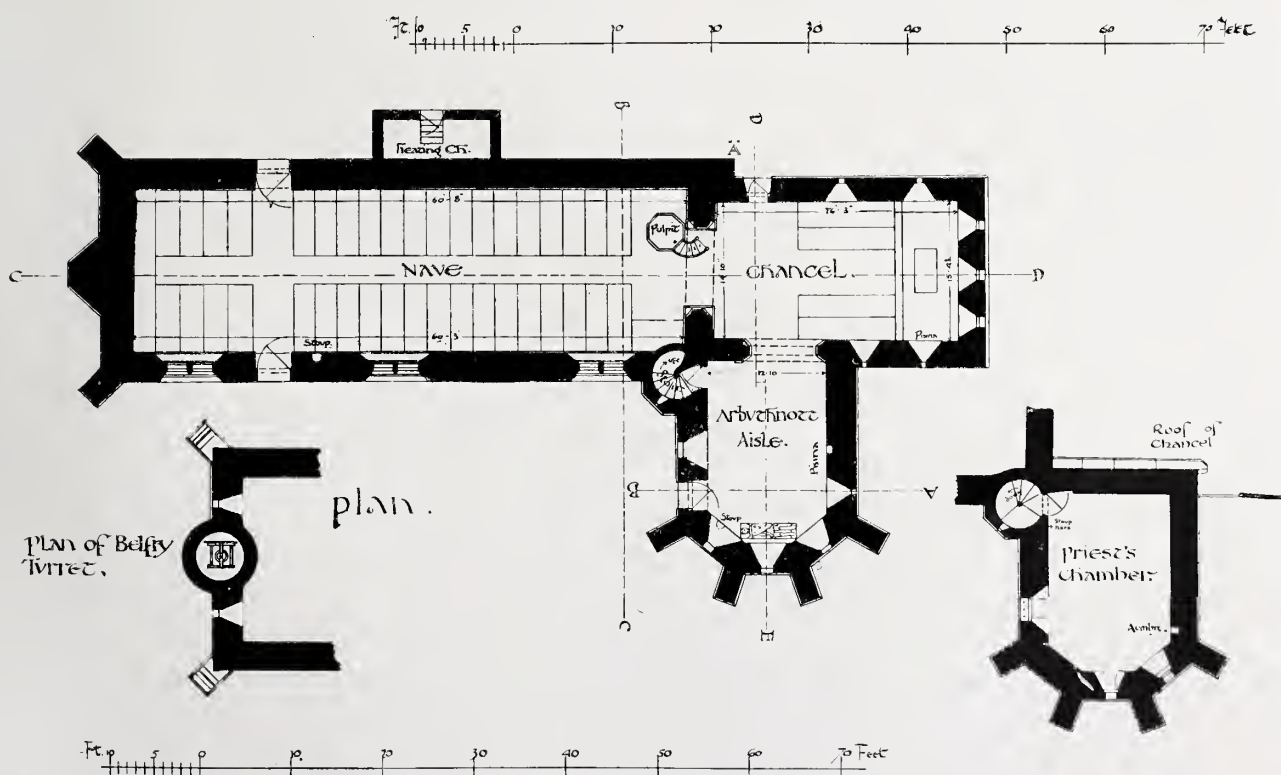
Section C.D.



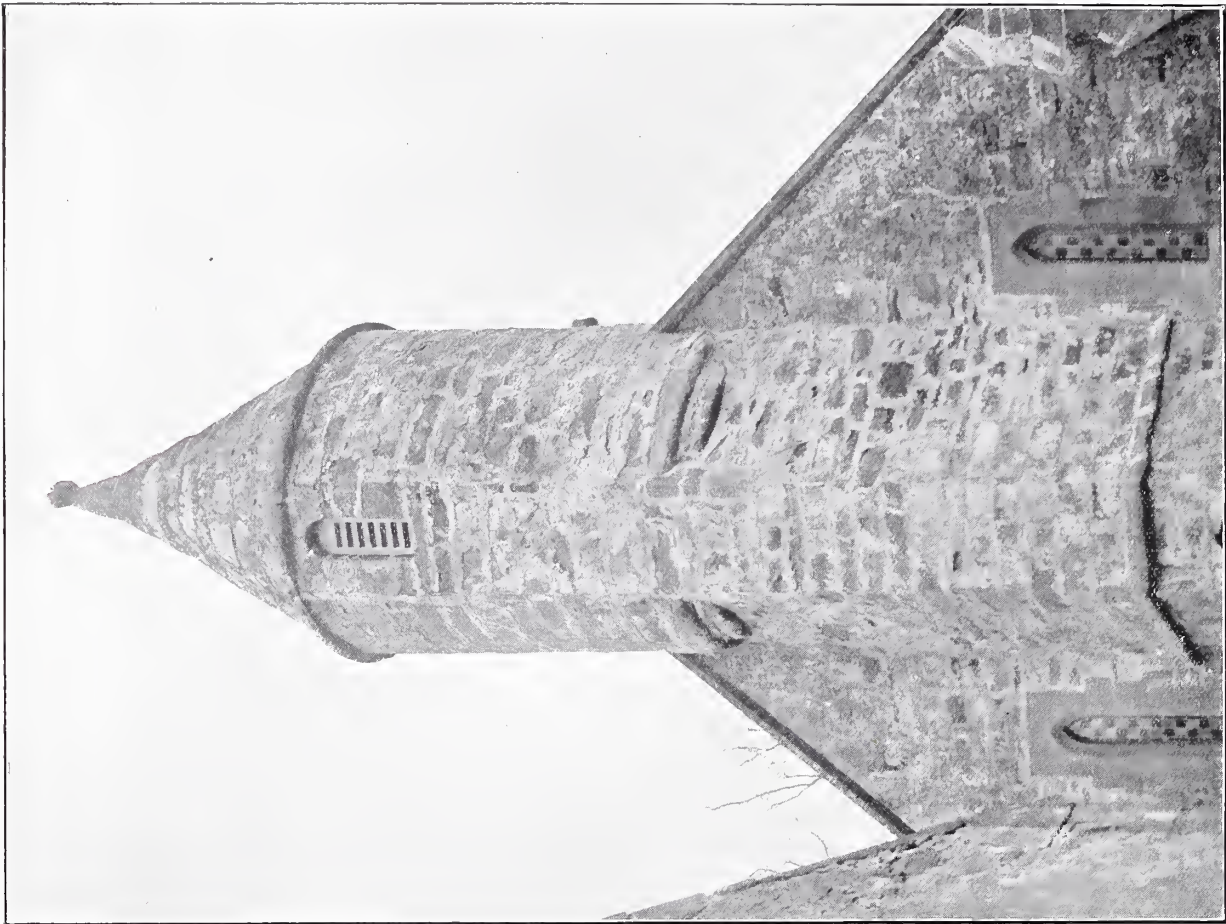
East Elevation.



Section D.E.

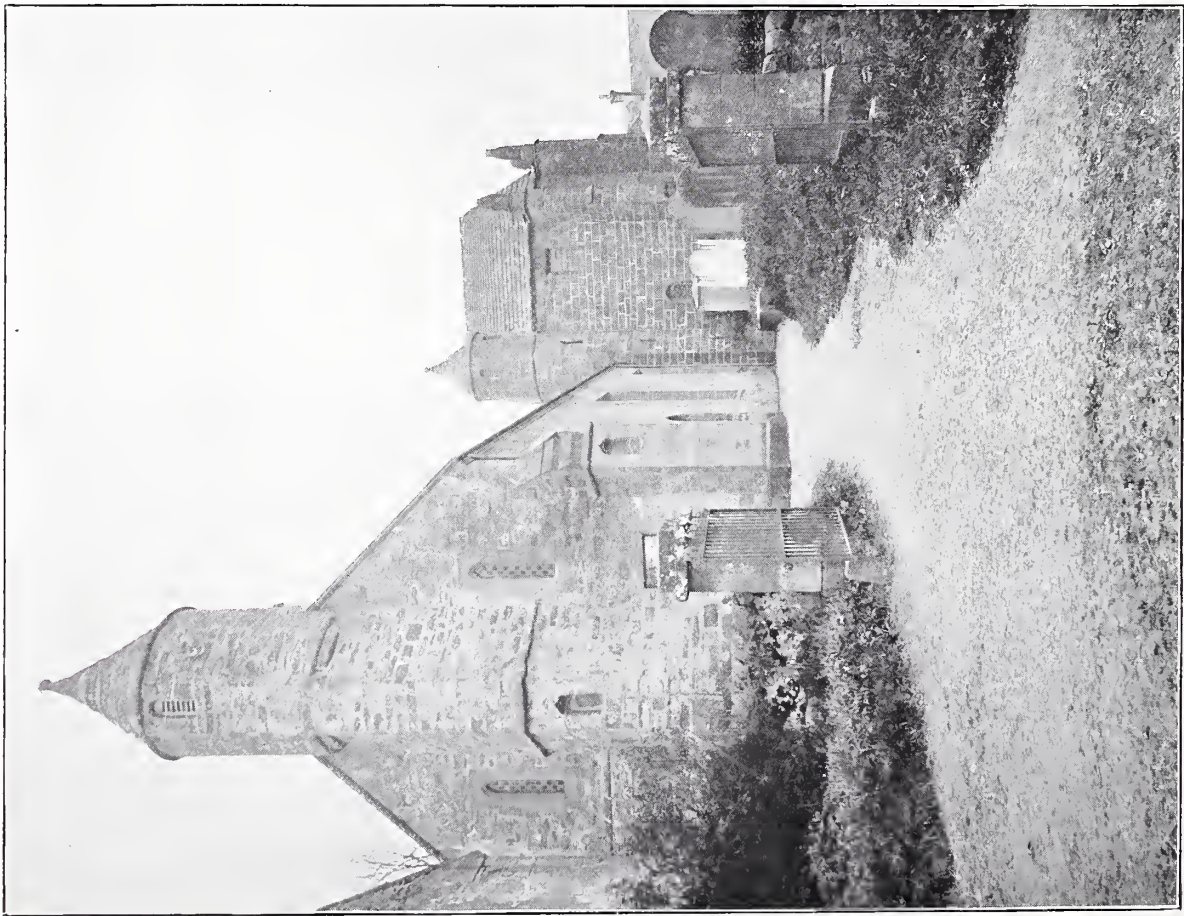


S. TERNAN'S CHURCH, ARBUTHNOTT, NEAR ABERDEEN.  
MEASURED AND DRAWN BY J. B. SCOTT.



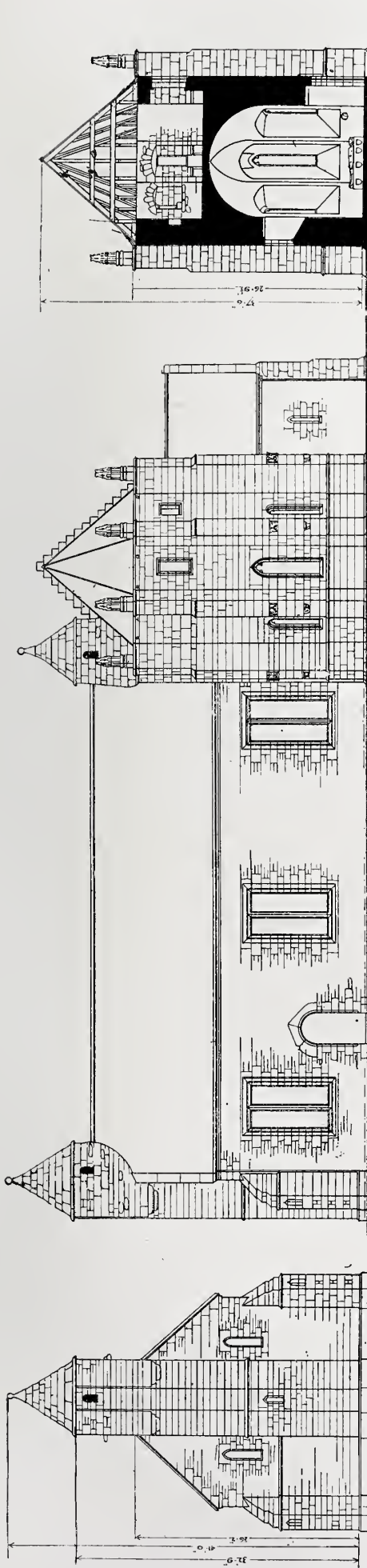
Photos: F. Hardie

DETAIL OF BELFRY TURRET



S. TERNAN'S FROM THE WEST.

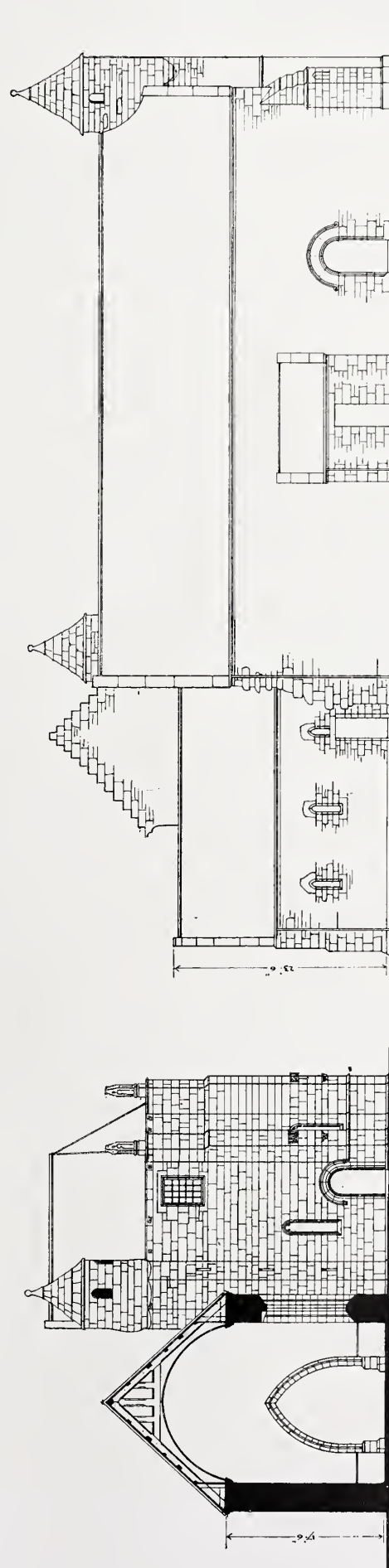




West Elevation

South Elevation.

Section A.B.



Section B.C.

North Elevation.



*Order of Shields: Stuart.**Arbuthnott.**Arbuthnott.**Douglas.*

Scale: 1 inch equals 1 foot.

NOTE.—There is no proof that this effigy was erected to Hew Le Blumde, one of the earliest of the Arbuthnotts. It is more probable that it commemorates James Arbuthnott (heir 1506), who married Jean Stuart; his father had married Margaret Douglas (Dalkeith). The said James Arbuthnott died in 1521.

HEW LE BLUMDE (?) EFFIGY, SOUTH SIDE OF THE ARBUTHNOTT AISLE.

MEASURED AND DRAWN BY J. B. SCOTT.

see a small space of the east wall as you look through those holes, and I am sure the altar had been there and the holes used for the watch loft. The Arbuthnott aisle can also be entered from the chancel.

The aisle, as will be seen on plan, is lit by three lancets on the south end, by a small window on the east, and by a lancet similar in design to the others on the west. There lies in the south end a recumbent effigy on which, as can be seen from the drawing, there are four shields with coats of arms of the Stuart, Arbuthnott, Arbuthnott, and Douglas families. This is probably to the memory of James Arbuthnott, and not, as is generally supposed, to a Hew Le Blumde, one of the earliest of the Arbuthnotts. The said James Arbuthnott (heir 1506) married Jean Stuart, and his father had married Margaret Douglas. James Arbuthnott died in 1521.

There are four buttresses supporting the aisle, and on each there is a beautiful canopy and corbel. These canopies are quite different in design, two of them having cornices carved out of a separate stone; the drawings show one with and one without this cornice. The canopy on the west buttress is much simpler

than the other three, and square on plan, not triangular-shaped like the others. The corbel on the east buttress, as the drawing shows, is beautifully carved with the signs of the Passion. The



Scale: 1 inch equals 1 foot.

This stone, on the south gable of the o'd school-house, is dated 1654. The shields are (from the top): Robert Arbuthnott; Thomas Allardyce of Allardyce; David Sibbald, Minister; Thomas Burnett of Castleton; John Sibbald, Minister; and Robert Arbuthnott, Minister.

MEASURED AND DRAWN BY J. B. SCOTT.





*Photo: F. Hardie.*

DETAIL OF CANOPY AND CORBEL ON  
EAST BUTTRESS OF ARBUTHNOTT AISLE.

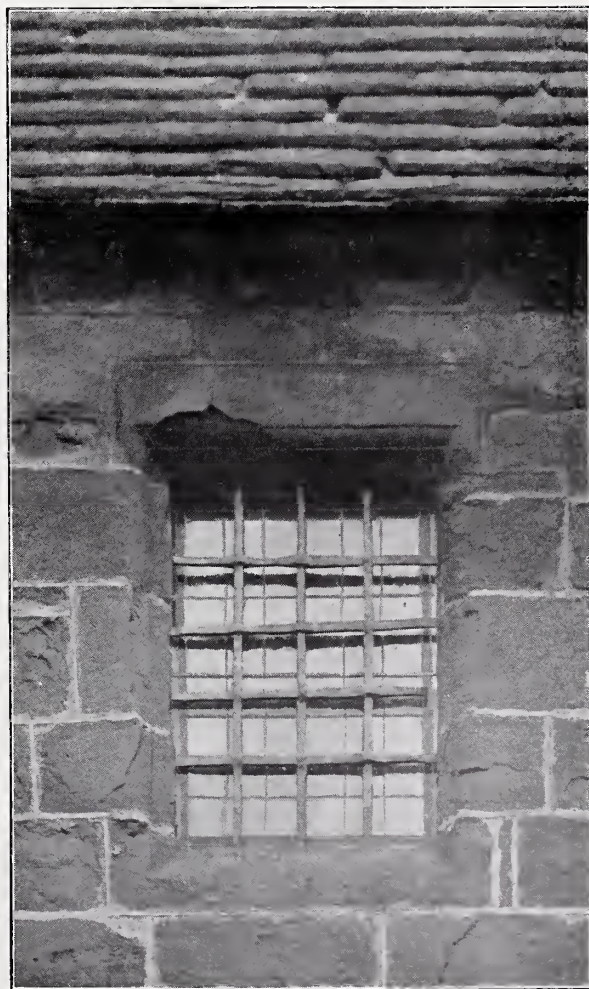
detail on these canopies and corbels is still fairly clear, although much broken in parts.

A circular stair connects the chapel with the priest's chamber above; the latter is the same size as the chapel below. It is lit by three windows, one of which looks west and is protected by a grill of unusual strength, as will be seen from the

photograph and drawing. What this grill had been intended for is not known, but it is an unusual thing in such a building. The windows have stone seats at the sides. This room had originally been panelled, although nothing now remains except the wooden dooks<sup>1</sup> to which the panelling was nailed. The door folds back into a recess, and the iron crooks<sup>2</sup> are still there.

It is generally believed that there was a stoup on the west wall beside the door, but there is no trace of it now. There is a small recess in the east wall near the window, and from this a small flue goes up about two feet and then turns out, but there is no trace of it on the outside wall. This might have been used for keeping a charcoal brazier, as there is no sign of a fireplace. It will be seen that the tower is built bulging out unevenly all round. There is only one other detail to which attention may be drawn, and that is the peculiar moulding which runs round the aisle about five feet from the ground.

The chancel has been without doubt much restored and altered since it was originally built, and except for the window dressings it is entirely



*Photo: F. Hardie.*

WINDOW OF THE PRIEST'S ROOM.

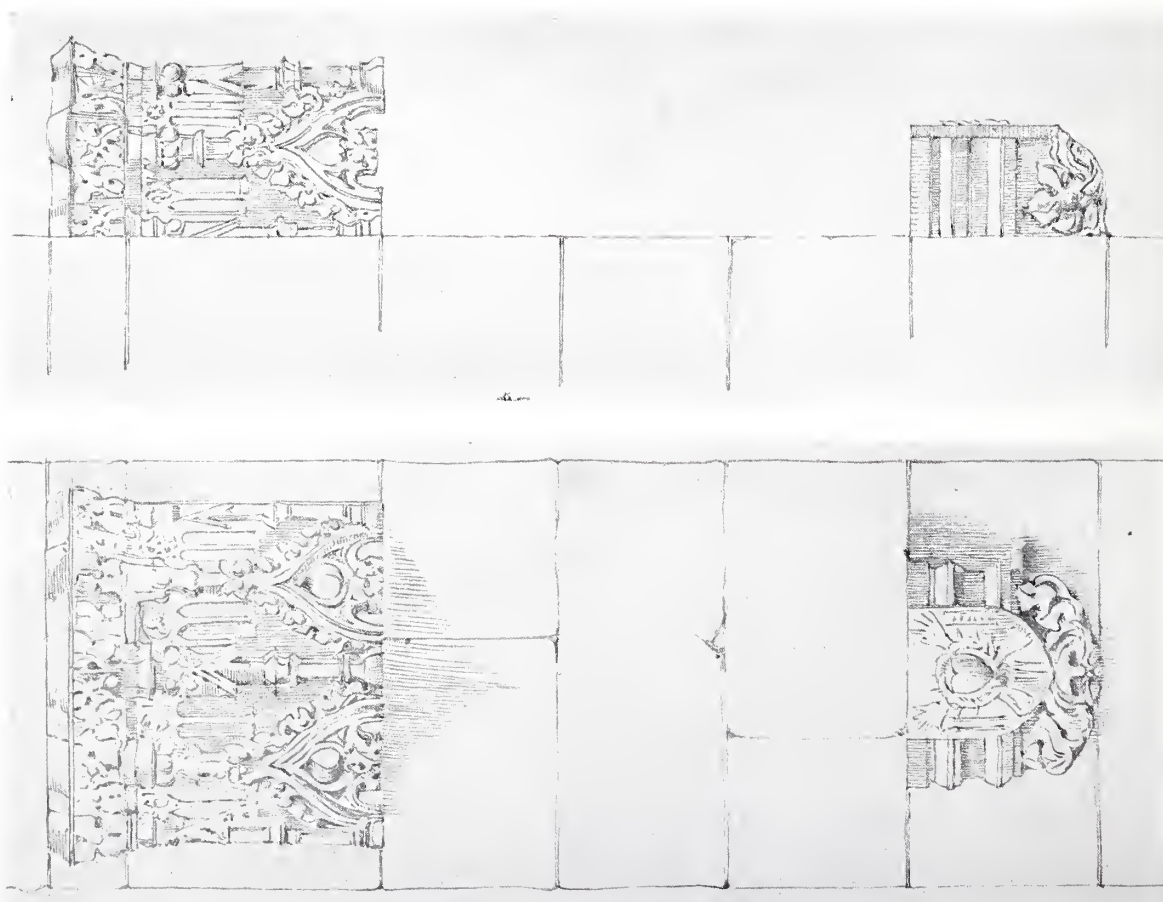
<sup>1</sup> The dooks are wooden pins built into the wall at intervals for nailing the panelling to.

<sup>2</sup> Crooks are irons built into the wall to hang the door on.





Canopy and Corbel on South-east Buttress.  
Scale: 1 inch equals 1 foot.



Canopy and Corbel on East Buttress.

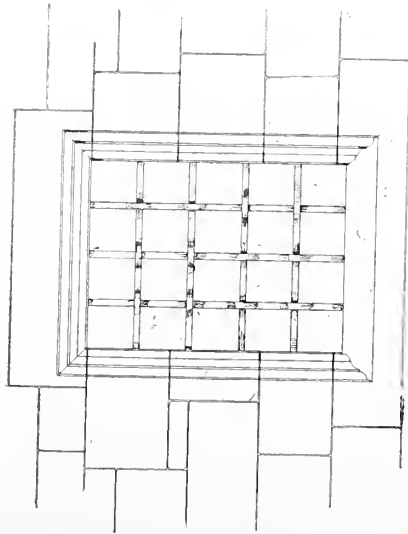
CHURCH OF S. TERNAN, ARBUTHNOTT. EXTERIOR DETAILS OF AISLE,  
MEASURED AND DRAWN BY J. B. SCOTT.



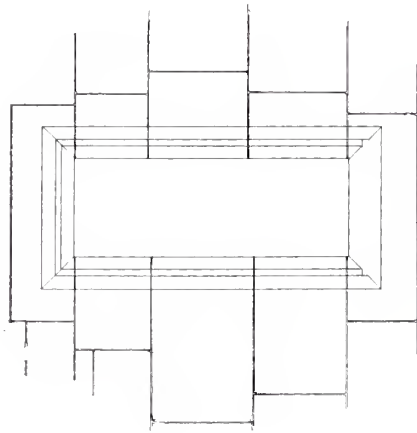


*Photo: F. Hardie.*

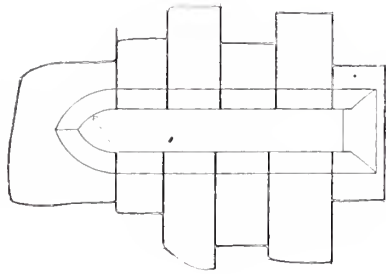
S. TERNAN'S, ARBUTHNOTT. THE CHANCEL.



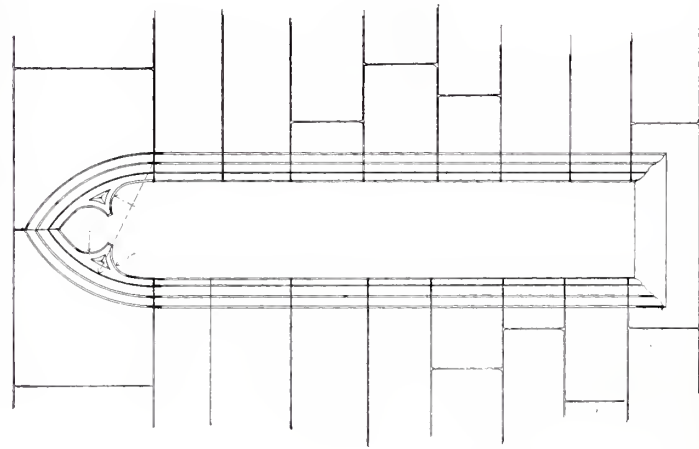
Elevation of Window,  
Presbytery W. Elevation.



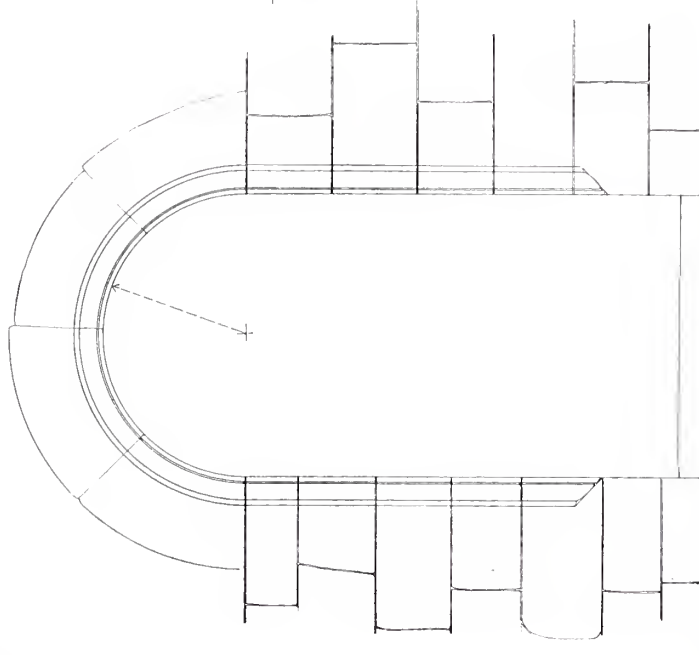
Elevation of Window,  
Presbytery S. Elevation.



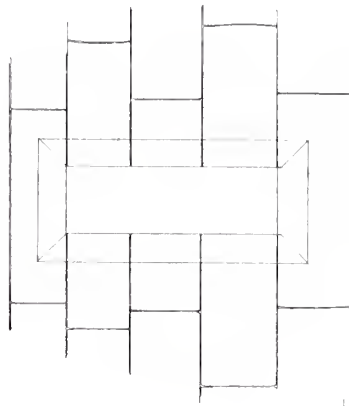
Elevation of Window,  
S. Elevation.



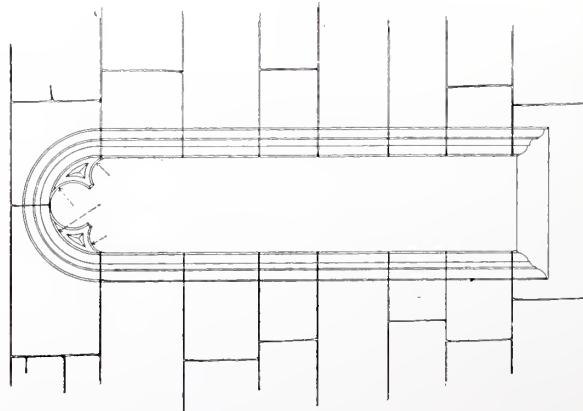
Elevation of S. Window,  
Arbuthnot's Aisle.



Elevation of North Window,  
Arbuthnot's Aisle.



Elevation of Window,  
Arbuthnot's Aisle.



Elevation of West Window,  
Arbuthnot's Aisle.



of rubble. The three small windows in the east gable are quite new, although there were originally, no doubt, windows somewhat similar. Little more need be said about the chancel, as the drawings show everything of note.

The nave—which must have been standing when the south aisle was built, as the west turret was added then—is much altered from its original state, as it was almost entirely burned in the year 1889, and restored by Mr. Marshall Mackenzie, architect, in 1890. Before the fire the entrance to the church was by a door on the west gable, but this was closed up, and two old doors which had been built up long before, one on the south and one on the north, were again brought into use. An iron stair which was on the outside of the north wall and led up to the Arbuthnott loft was also removed and the loft taken down. The roof of the nave had originally been at a steeper pitch, as the marks show on the west turret.

Little can be said about the nave, as there is so very little remaining of what had been before the Reformation. On entering by the south door on your right-hand side there are the remains of a stoup, evidently destroyed after the Reformation; between the nave and chancel there is a small Gothic arch about 8 ft. 6 in. across; on the arch the holes for the rood-screen may still be observed.

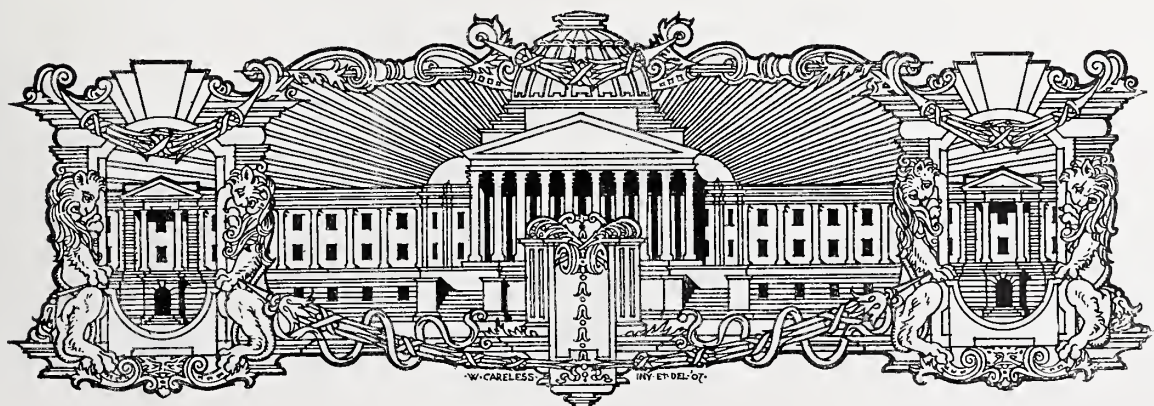
A small stone is built into the south wall of the nave, with two mullets and a heart carved upon it. The size of the shield is in every way similar to the others on the effigy in the aisle, and I think it most probable that this stone had at one time belonged to the effigy. It, however, was found in one of the walls after the fire. The piscina in the south aisle has no outlet for water.

A very finely-carved stone is built into the wall of the south gable of the old school-house beside the gate to the church (a drawing of this is given). The initials and coats of arms on the stone are—Robert Arbuthnott; Thomas Allardyce of Allardyce; David Sibbald (Minister); Thomas Burnett of Castleton; John Sibbald (Minister); Robert Arbuthnott (Minister). This stone is in excellent condition, and bears the date 1654. What the stone was put here for I do not know, but the family names are well known still round Arbuthnott.

On the two buttresses supporting the west gable are little niches with accolade heads. As will be seen from the elevations the arch over the south door to nave is composed of three stones. All over the south aisle the mason-marks are very distinct, and the same marks are visible on the west turret, again proving that the two parts are of the same date. On the turret of the south aisle there are, very rudely cut, the letters T.B and a  $\ddagger$ , and on another stone J.L and an 8; these are the marks all over the aisle. There is a small stone now built into the wall near the pulpit. This stone was found in one of the walls after the fire. A drawing is given; it bears the letters AL. AR. 1573, and the Arbuthnott coat of arms. This must have been put up to Alex. Arbuthnott, who was Principal of Aberdeen University in the year 1573.

I would take the opportunity of thanking Mr. Arch. Mason, Arbuthnott, for much information which he has given me with regard to Arbuthnott.

JAMES BUYERS SCOTT.

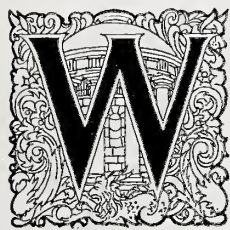




MESSINA. THE QUAY BEFORE THE EARTHQUAKE.  
THE STATUE OF NEPTUNE HAS NOT BEEN INJURED.



# Public Buildings in the Sicilian Earthquake.



WHAT a terrible tragedy! What desolation! Even though our purpose is to deal with the buildings which formerly embellished the towns of Reggio and Messina, and the picturesque places surrounding them, one cannot at the first blush realise anything but the misery of the people and families wiped out, decimated and ruined by the cataclysm of December 28 last. The earthquake of 1783 will be recalled, which overthrew a number of cities, towns, and villages in Calabria and Sicily, and buried fifty thousand persons under the ruins, destroying Messina. But the recent catastrophe is much more terrible, being the greatest which this picturesque region—unfortunately very liable to earthquakes—has ever suffered. The English newspapers have given full details. The catastrophe happened at about five o'clock in the morning; a subterranean roar was heard, and this was followed by a series of irregular shocks which, in a few seconds, overthrew the buildings and houses. Those who were not buried fled through the streets and among the ruins, imploring help and mercy with hands raised towards heaven, whilst the tidal wave swept over the quays and completed the disaster. The earth shook continuously and roared; sulphurous vapours arose, fissures were formed in the ground, flaming meteors travelled through the air; the fury of the elements was at its highest, for a fierce fire burned and raged for several days. Then the news was telegraphed far and wide that Reggio in Calabria, and Messina, as well as several of the coast villages, were nothing but a heap of ruins. And the thousands of dead! It is assumed that nearly two hundred thousand have perished. Let us hope that this frightful number will be diminished when the truth is known. What has since become evident is the exceptional gravity of the tragedy as regards the churches, the palaces, the monuments, and buildings of every kind. And permit me, as an Italian and an artist, knowing the beauties of Sicily, and knowing the generous efforts of foreigners, especially the British and Russian seamen who happened to be within Sicilian waters—permit me here to convey a word of gratitude to those seamen who at imminent risk saved dozens of the unfortunate inhabitants of Messina.

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Messina, really the pearl of the artistic and picturesque marine crown surrounding the island of Sicily, constitutes the most important loss from the artistic point of view. Apart even from the

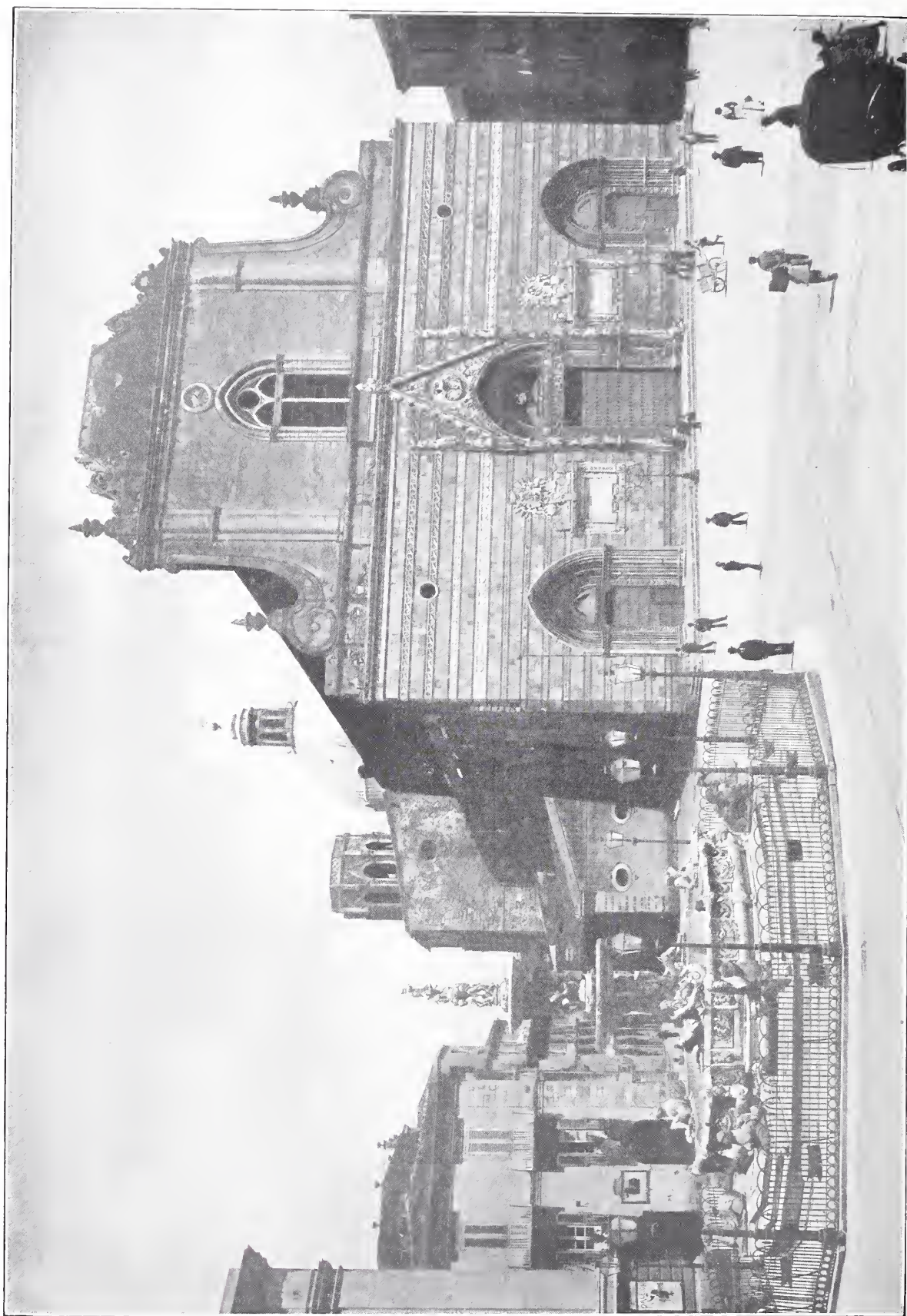
singular character of the monuments which have been dashed to pieces, Messina formed an enchanting picture, or series of pictures. The Strait separating Messina from Reggio, about nine miles in width, giving these two towns the appearance of two sirens looking at each other from the sea-shore and through orange-groves, is such a seductive spectacle that one would desire this luminous and superb panorama to be rendered universal, to the great benefit of mankind. But everyone is well acquainted with the enchantments of the Calabrian and Sicilian towns, for it is well known that nature in an unwilling and pitiless mood expended her treasures of charm and greatness in those lands where architecture is more beautiful and strange than anywhere else, owing to the bright colouring, which is admired by all those who are lovers of the ardour of talent and the passion of inspiration.

And it ever was so. Messina was one of the most ancient Greek colonies of Sicily; however, if any one Sicilian town fails to preserve traces of its bygone past, it is just Messina that does so. Thus of the Greek and Roman city (Cicero refers with admiration to its monuments) only a few rare traces have been discovered, and this is everywhere explained by the position of our city—as I have just remarked, a position fortunate for its beauty, but unfortunate for its safety.

Fertile and flourishing, Messina, however, again grew beautiful, and became repopulated upon its ruins, as will now happen again; for Italy of the present day is unwilling that on the spot where the overturned city stood men may at a future time cry out: "This is where Messina, with its population of 150,000 inhabitants and its wealth, perished in 1908." The Italian people and their Government are going to undertake this obligation towards the world and present-day civilisation.

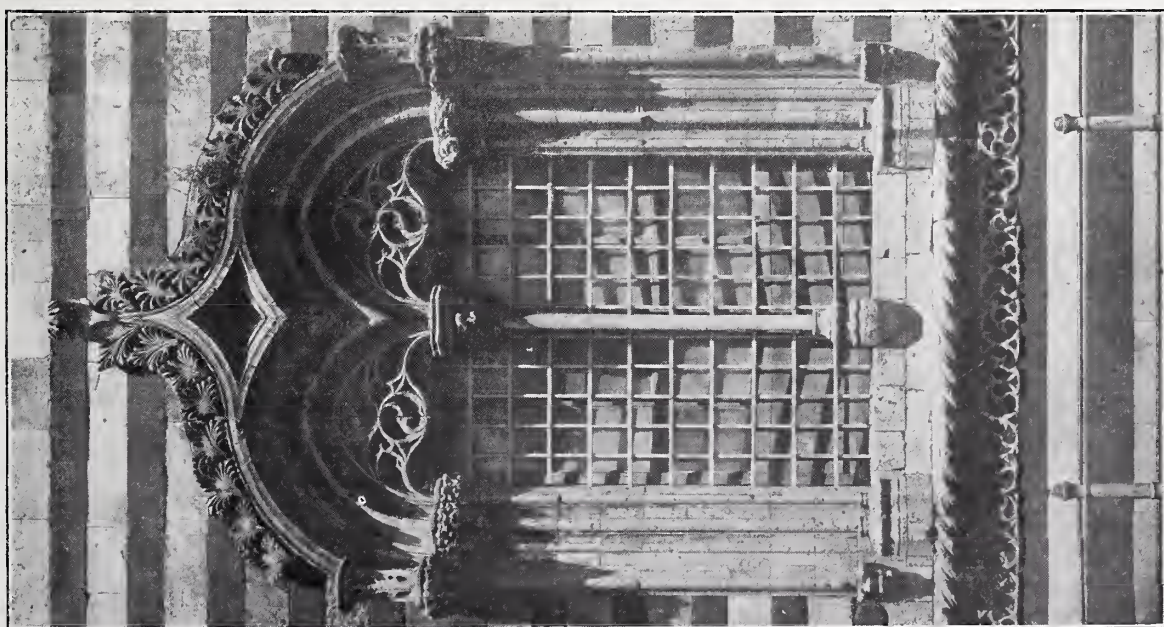
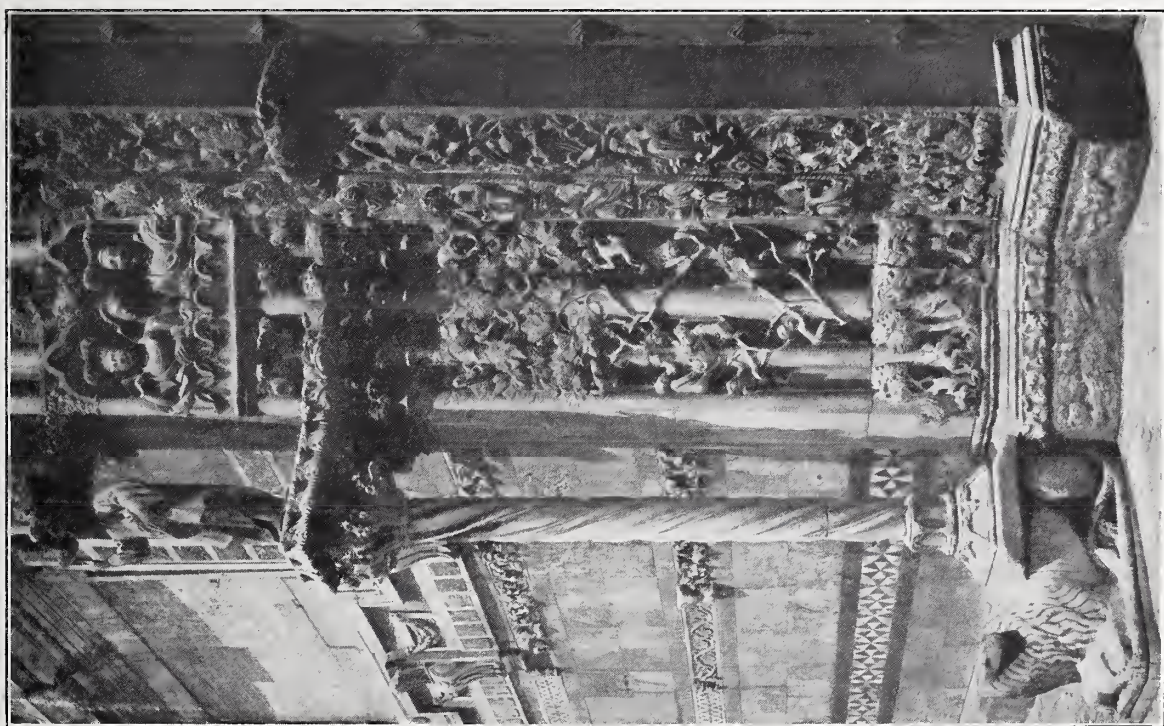
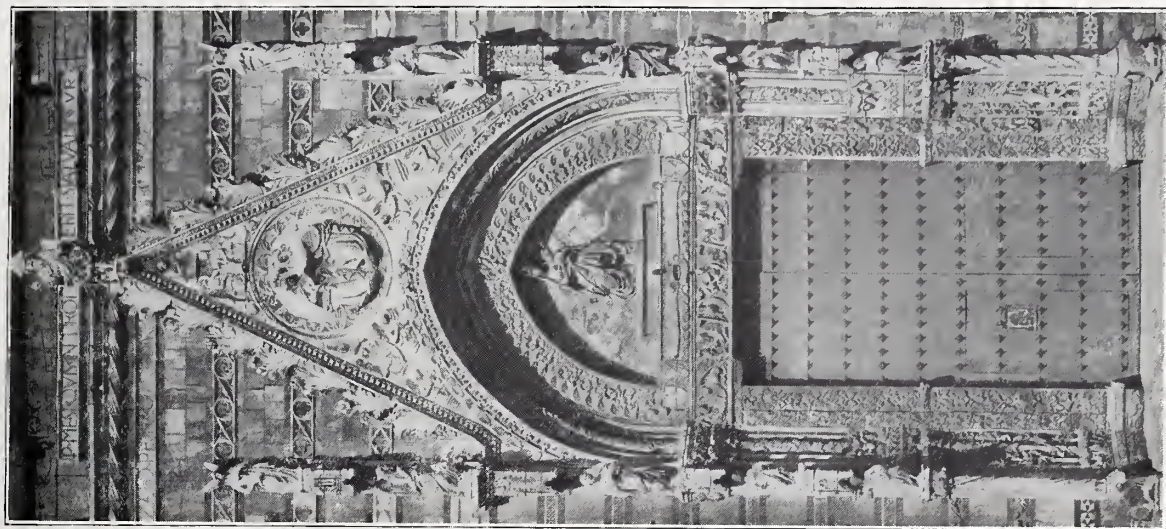
Meanwhile, we shall weep over the sufferers and over the ruins of the city, over her churches, over her palaces, her fountains, and over her cathedral in particular, which occupies a foremost position in the heritage of Italy. The cathedral is a link with the noble Norman tradition which in Sicilian architecture is no less remarkable than the Greek tradition; and although it was renewed and decorated after the fall of the Normans, the Messina Cathedral is a very eloquent page of Norman architecture, and attests the wealth of the country in which it was built. Its consecration does not date back further than 1197, but its origin carries one back to the time of King Roger, who wanted it to become one of the greatest monuments of Sicilian architecture of the twelfth century. The dream of the Norman





THE CATHEDRAL, MESSINA. NOW DESTROYED.





DETAILS OF THE CATHEDRAL, MESSINA. NOW DESTROYED.





THE PREFECTURE. NOW DESTROYED.

king could not be realised, for he died before the cathedral of Messina was finished. However, the church was completed in a manner worthy of its founder. The builder who continued the work, Guidotto de Tabiatis, Archbishop of Messina, far from reducing King Roger's ideas, extended them in such a way as to give an exceptionally valuable front to the "chiesa Matrice." It was, however, in the fourteenth century—to be precise, in the year 1330—when the cathedral was finished. Thus our cathedral, connected with the Norman art of the Sicilian churches, such as the Palatine Chapel, the Martorana at Palermo, and the cathedral of that town, and nearly a dozen less ancient edifices than the above-mentioned buildings (the cathedral of Palermo dates back to 1185; founder, Archbishop Gualtiero)—our cathedral transforms the eclectic architecture of the Normans into the pointed Gothic style, loaded with ornament. It has been asserted, with good reason, that the main door on the façade of the Messina Cathedral is without an equal in Sicily as regards wealth of ornamentation. It is reputedly the work of a Lombardian artist, Pietro de Bonitate, who was at Messina in 1468, but about whom little else is known.

The illustrations conduct the reader into the field of reality. It is needless to add that this doorway has been saved; but the mosaics of the

cathedral have perished. These mosaics of the fourteenth century were not the most interesting ones of the island, which has the admirable examples of the twelfth century, more especially at the cathedral of Cefalù; but they possess great historical value, because in the apses the artists of the fourteenth century reproduced the figures of King Frederick and of Guidotto the archbishop.

As regards the interior of our cathedral, its primitive character has been changed, but the pulpit of white marble by Andrea Calamech (close of the sixteenth century), a Carrara artist who attained a high position in Sicily, the baptismal fonts, and a statue of St. John by Antonello Gagini (1478–1536), the master of Sicilian statuary of the sixteenth century, are among the treasures that have perished in the terrible catastrophe. The tomb of the Archbishop Guidotto must also be recalled, which is attributed to Gregorio of Siena (fourteenth century), and the high altar richly incrustured with mosaics made of costly marbles.

ALFREDO MELANI.

*(To be concluded.)*

[The publication of articles on this subject has been purposely deferred, with the object of obtaining more definite information than is even yet procurable. A further article from our Italian correspondent will be illustrated with photographic views showing the actual condition to which some of the more noteworthy buildings have been reduced.—ED.]



# Architecture in the United States.

## V.—The Commercial Buildings.—The Banks.



UST when the first bank of ancient times was built, and just when or where banking began, would be difficult to say. There are distinct records of banking transactions which took place in Babylonia during the reign of Nebuchadnezzar, as may be seen upon some of the tablets in the Metropolitan Museum in New York. Coin as a medium of exchange seems to have been in existence as long almost as the human race. Abraham, like "his seed for ever," appears to have been possessed of some of it, as it is recorded that he bought a certain field from one Ephron for the sum of four hundred shekels of silver "current money"—which we may suppose was good money, good enough at least for somebody else to take later on. No business deal of importance is ever put through without somebody getting the better of it; and for a guess that will be very near right we may put it that a man with a long, straight nose, or a man with a hooked nose, has always had the better of the bargain with a man with any other kind of nose.

What this feature has to do with success we shall leave for somebody else to decide; but the fact remains, if we may judge from the portraits handed down since the earliest days, that the leaders of men of all times have possessed almost invariably one of the two varieties mentioned; and leadership has not been generally gained without financial assistance, and as far back as there has been a great leader there has probably also been some form of bank. Whether Cræsus and Atreus looked like great leaders or other great financiers I know not. But one is reported to have had more money than he could carry around in his waistcoat pocket, so probably he had some other place to store it; while the other built, owned, or possessed the celebrated Tholos, or treasure-house, which may have been a sort of cellar where he kept his own precious metals, oil, and wines, or a strong-room where was guarded the wealth of several of the inhabitants of Mycenæ—hence an early example of the bank. There are also records of the Greek civilisation which go to prove that a certain room—the opisthodomos—in the temples, especially in those dedicated to Athena and Aphrodite Urania, was



FIG. 48.—THE OLD CITY NATIONAL BANK, WALL STREET, NEW YORK CITY.

ISAIAH ROGERS, ARCHITECT.



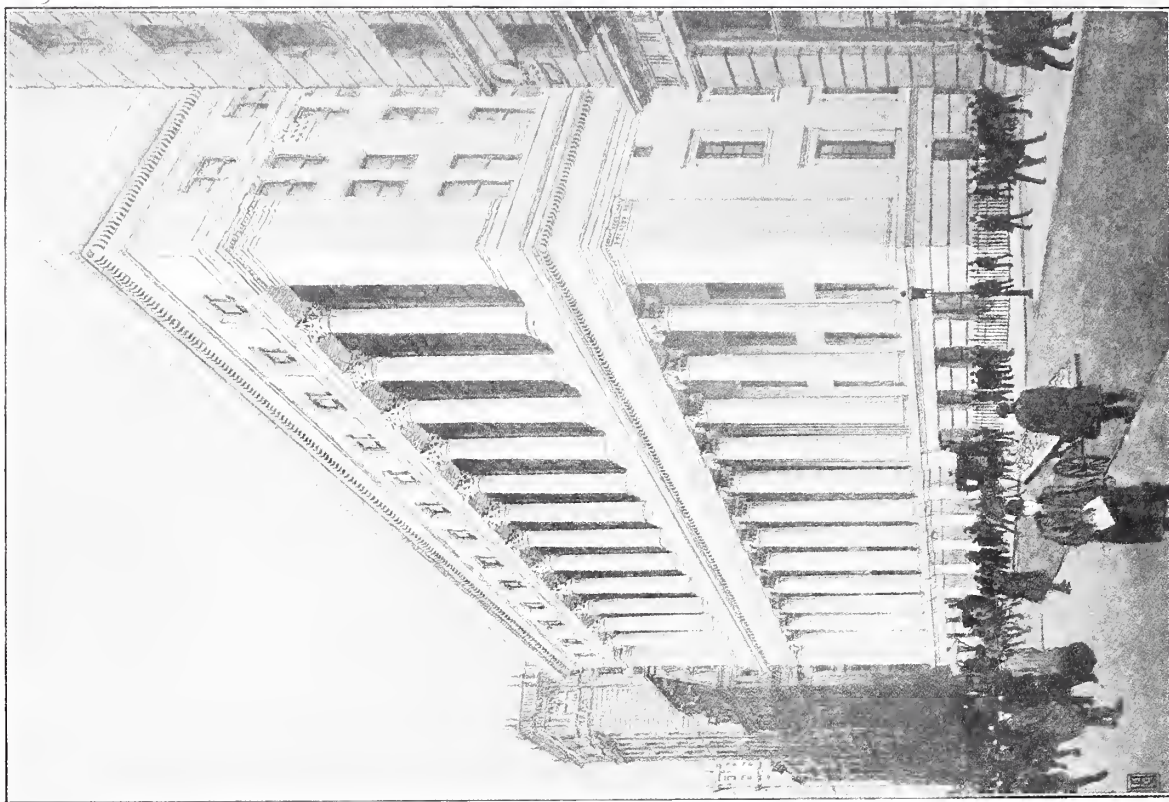


FIG. 50.—THE NATIONAL CITY BANK, NEW YORK CITY.  
AS ALTERED BY McKIM, MEADE AND WHITE, ARCHITECTS.

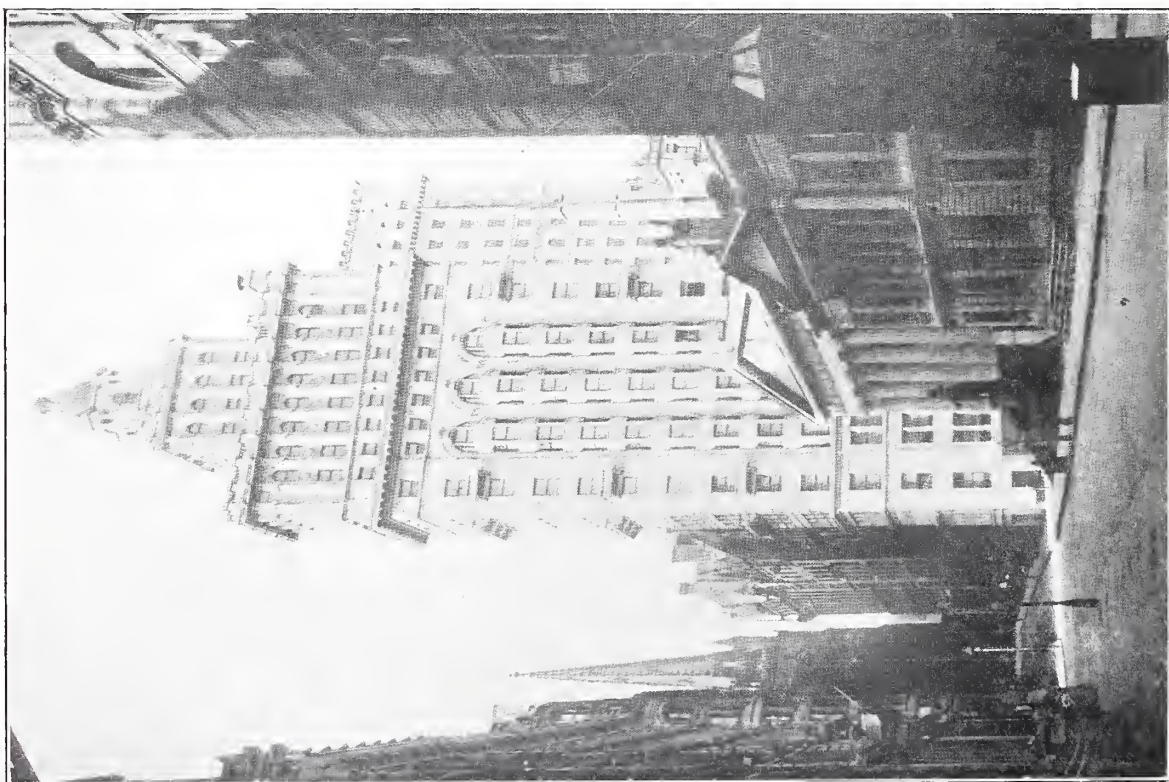


FIG. 49.—WALL STREET, NEW YORK CITY,  
LOOKING TOWARDS TRINITY CHURCH.



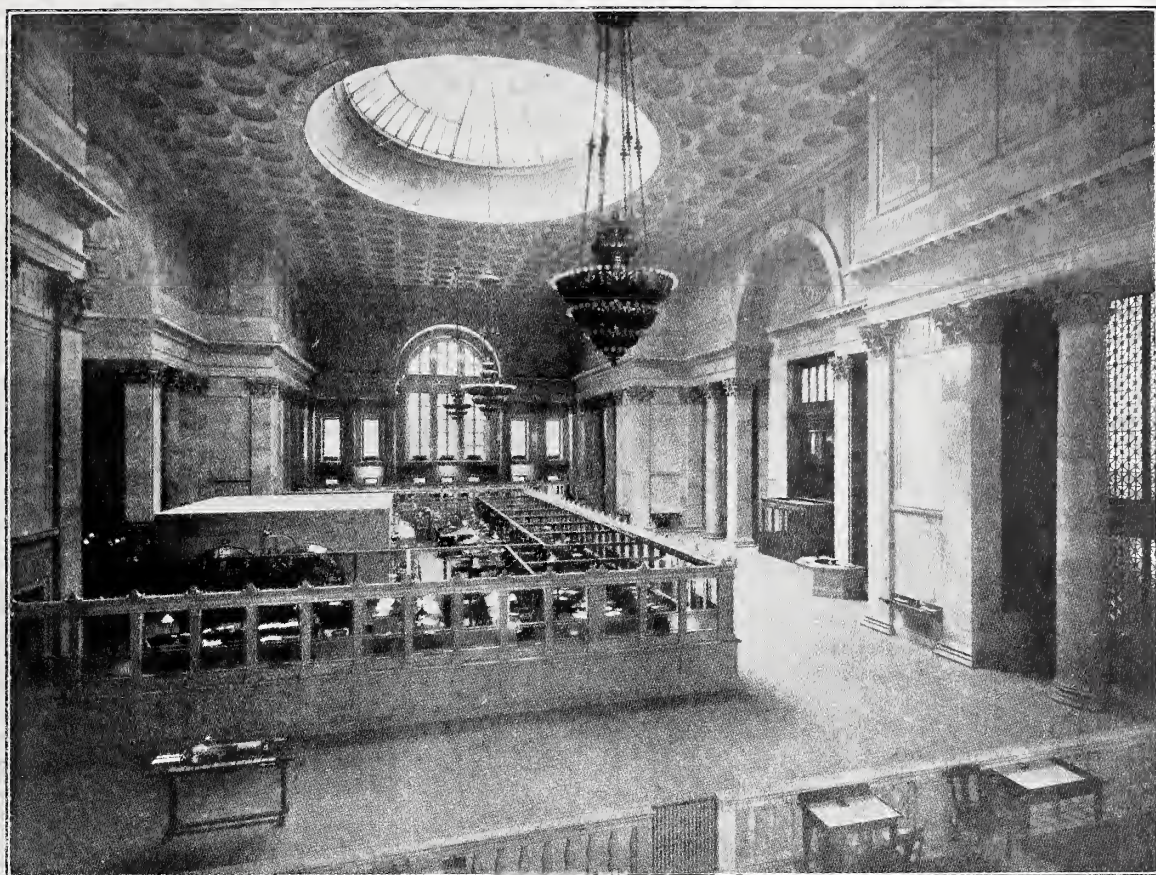


FIG. 51.—BANKING HALL, NATIONAL CITY BANK, NEW YORK CITY.

McKIM, MEADE AND WHITE, ARCHITECTS.

used as a depository for money and other valuables of the people, or of the different states; the priests of the period being a kind of trusted functionary of the government, and performing at once the duties of the modern bishop, banker, and solicitor; the religion of the people, who regarded the temples as sacred, affording protection to the wealth so stored in times of war. The temples in Rome were also used as a kind of savings bank by important government officials known as *Argentarii*, *Mensarii*, and *Numularæ*. These banks paid no interest, and were in reality only safe depositories, and it is not improbable that the temples were used during both the Greek and Roman civilisations as much for this purpose as for places of worship. There were also the merchants of Athens, who carried on private banking on an extensive scale; as likewise the money-changers and speculators in Rome, who probably had their benches in the forum. These private bankers were not held in great esteem, and it is probable they bore some such relation to the government bankers as the curb trader of to-day does to a dealer of the Lloyd's or "on 'Change."

According to the historians of Venice the Jews, though the objects of innumerable regulations, had as early as the sixth century A.D. claimed

the monopoly of money-changing. In the twelfth century the Bank of Venice was founded to help the state out of its debts; in the thirteenth we find the President—*prior*, or first man—of the Guild of Money-changers one of the seven *priori* who ruled the municipality of Florence; and "in the fourteenth," according to Yriarte, "the Medicis had sixteen counting-houses in different cities of Europe," and he goes on to quote Varchi, who says "Giovanni founded the influence of the Medicis family upon corruption" in his banking methods—he made many "loans" without interest—"and bought his way to supreme power." This same Medicis supplied funds to King Edward IV of England, who probably did pay a substantial rate of interest. It is to the methods of the Medicis and other Florentine bankers (who were originally goldsmiths) that modern banking systems may be directly traced. The word *bank* is derived from the Italian *banco* (French *banc*), or bench, which the Lombardy money-changers used in the market-places. When one of these bankers could not meet his obligations, his bench was broken up by the public, and from this circumstance arises the name *bankrupt*. To the Bank of Amsterdam, founded in 1609, with its four burgomaster directors, who were changed annually, is attributed the credit of being the



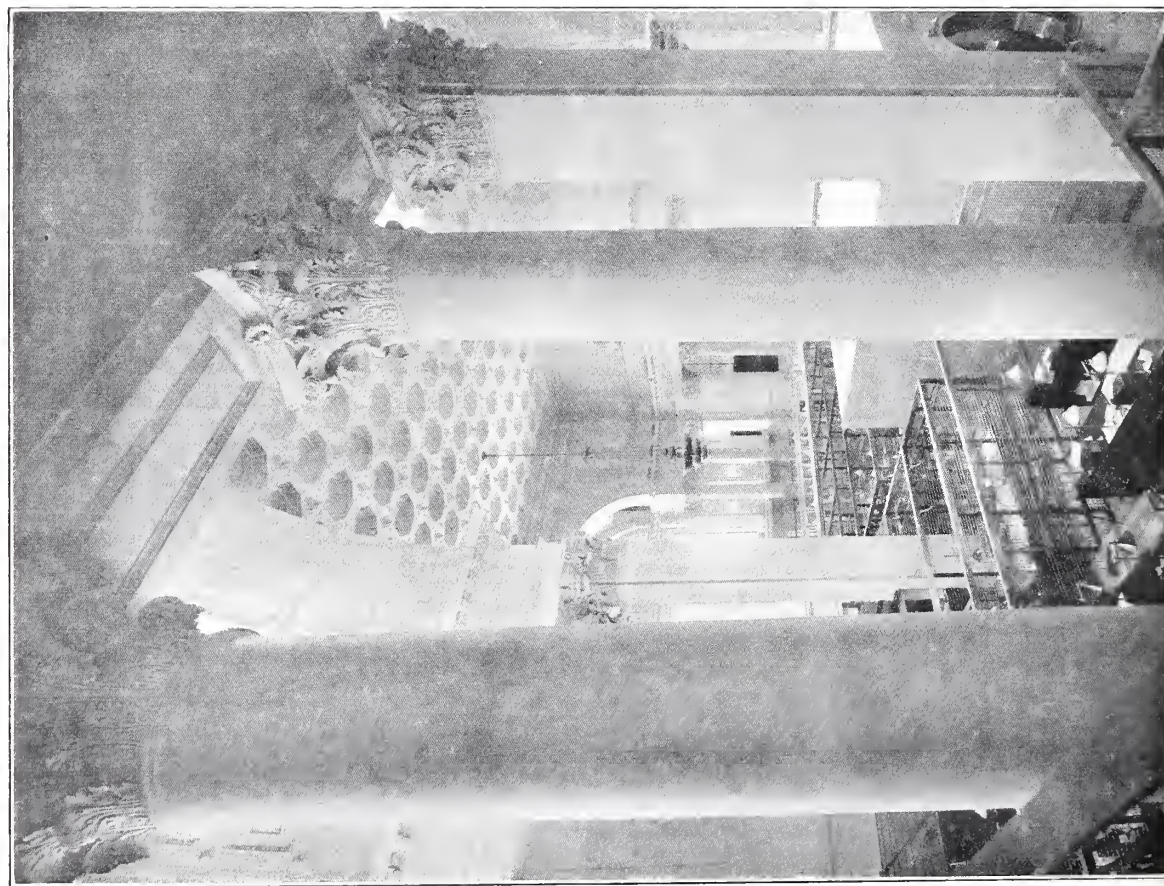


FIG. 52.—DETAIL, THE NATIONAL CITY BANK, NEW YORK CITY.  
MCKIM, MEADE AND WHITE, ARCHITECTS.

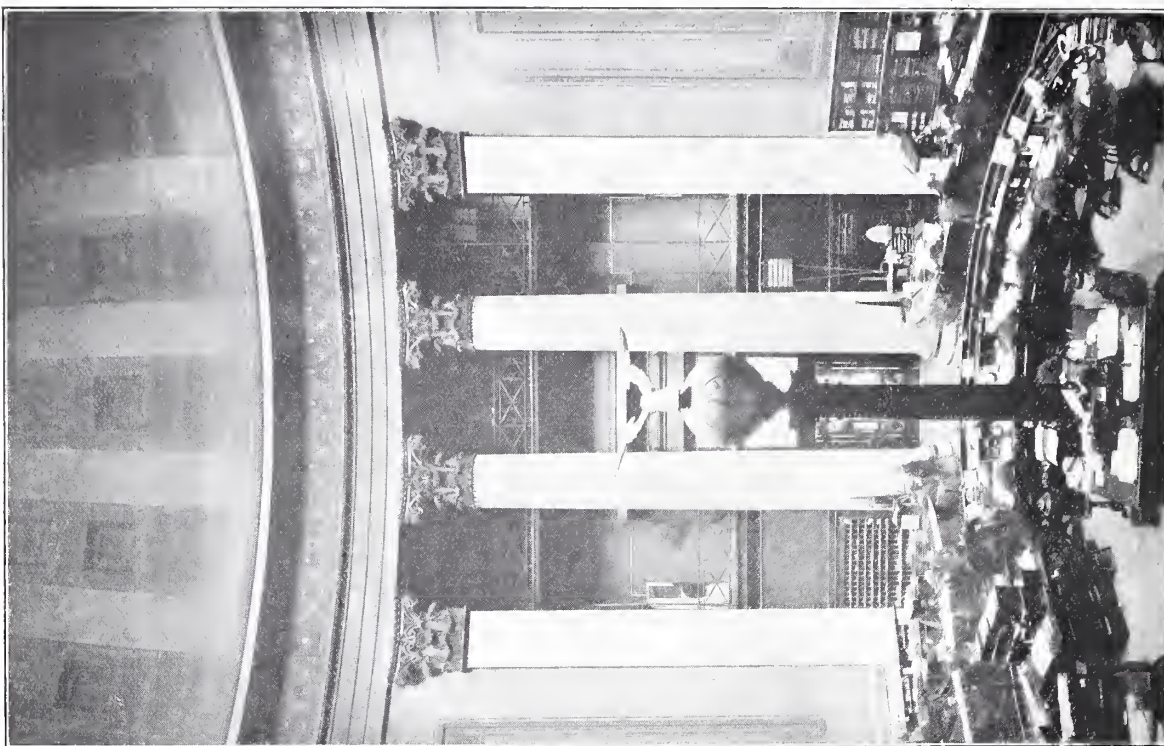


FIG. 53.—ROTUNDA, OLD NATIONAL CITY BANK, NEW YORK CITY.  
ISAIAH ROGERS, ARCHITECT.





FIG. 54.—ILLINOIS TRUST AND SAVINGS BANK.

D. H. BURNHAM AND P. J. WEBER, ARCHITECTS.

first modern banking institution, and the model upon which practically all European banks have been based. The Bank of England, to-day the strongest financial institution in the world—practically its clearing house—was the fourth national bank of importance to be founded in modern times. The first bank established in America was the Bank of North America, in Philadelphia, in 1782.

When Soane designed the Bank of England the so-called “Greek Revival” had begun in the architecture of England, and very great interest was being taken in the investigations and works of Stuart and Revett. It is doubtful whether he knew, or, if he knew, gave a thought to the fact that the Greek temples were the earliest type of building used for banking purposes—in fact state banks. It is due to the same “revival”—at least the classic revival, which had taken place throughout Europe, and especially in France—that the earliest banks built in the United States were classic in design, and with very few exceptions all banks throughout the country have been designed on classic lines, and are classic in spirit if not always classic either in form or detail. In the United States there are three classes of banks: the National banks, which are organised under the national laws; the State banks, including commercial and savings banks and the trust companies organised under the laws of the various States; and the private banks, which in some States may be opened by anybody with sufficient credit and capital, and which are not subject to any regulations more than other private business enterprises. In the State of New York, excepting National banks, the title *bank* can be used only in connection with institutions duly conducted under the restrictions and provisions of the State laws. The American banking system, it will be seen, differs materially from the English or Canadian in that while in the latter countries each

bank is usually a very large institution with a head bank in London or Montreal, and with numerous branches all over the country, in the former practically every bank throughout the country is an independent institution, and each bank building is, consequently, the “head bank”; which fact alone accounts for the number of costly and monumental structures which have sprung up and are continuing to spring up in every State.

Among the earliest of notable American banks was the fine structure in Wall Street, New York (Fig. 48), for the City Bank, now the National City Bank, designed by Isaiah Rogers, used for many years as the Customs House, which held a respectable place as a work of architecture. This has quite recently been again converted into a bank, and materially altered and improved by the addition of a superimposed order and magnificent banking rooms from designs by Messrs. McKim, Meade and White (Figs. 50–2). This bank was organised by a special Act of the New York Legislature in 1812 with a capital of only £160,000. At that time there were only eighty-eight banks in the United States, while in 1908 there were 21,346 banks with a combined capital which runs to an unconscionable number of millions of pounds sterling, of which ten millions is the capital of this institution alone. Formerly with its great rotunda (Fig. 53) it was almost typical of the ideal modern plan, but it is now an unusual example owing to the fact that the banking rooms are arranged on more than one floor. This is probably due to the very high value of land in this part of New York—especially in Wall Street, where a site twenty-five feet by one hundred feet will bring as much as two hundred thousand pounds, or eighty pounds per square foot. Where possible it is considered desirable to place the whole of the bank's staff upon one floor, or upon one floor and an open gallery, so that all may fall immediately under the eye of the manager.

Some of the best examples of the large bank are to be found in the west or middle-west of the United States. Notable among which is the fine building of the Illinois Trust and Savings Bank, which covers a large island site in the heart of Chicago (Fig. 54), Messrs. D. H. Burnham and P. J. Weber being the architects. It indicates what a great impression must have been made upon the people of Chicago by the buildings of the Columbian Exposition of 1892–3, because it was not only one of the first classical designs to be built of permanent materials in Chicago, but to the keen business-like minds of the directors of the bank it must have seemed like sacrificing the chance to obtain a large income on the altar of beauty. One may be sure they knew that it might easily have been

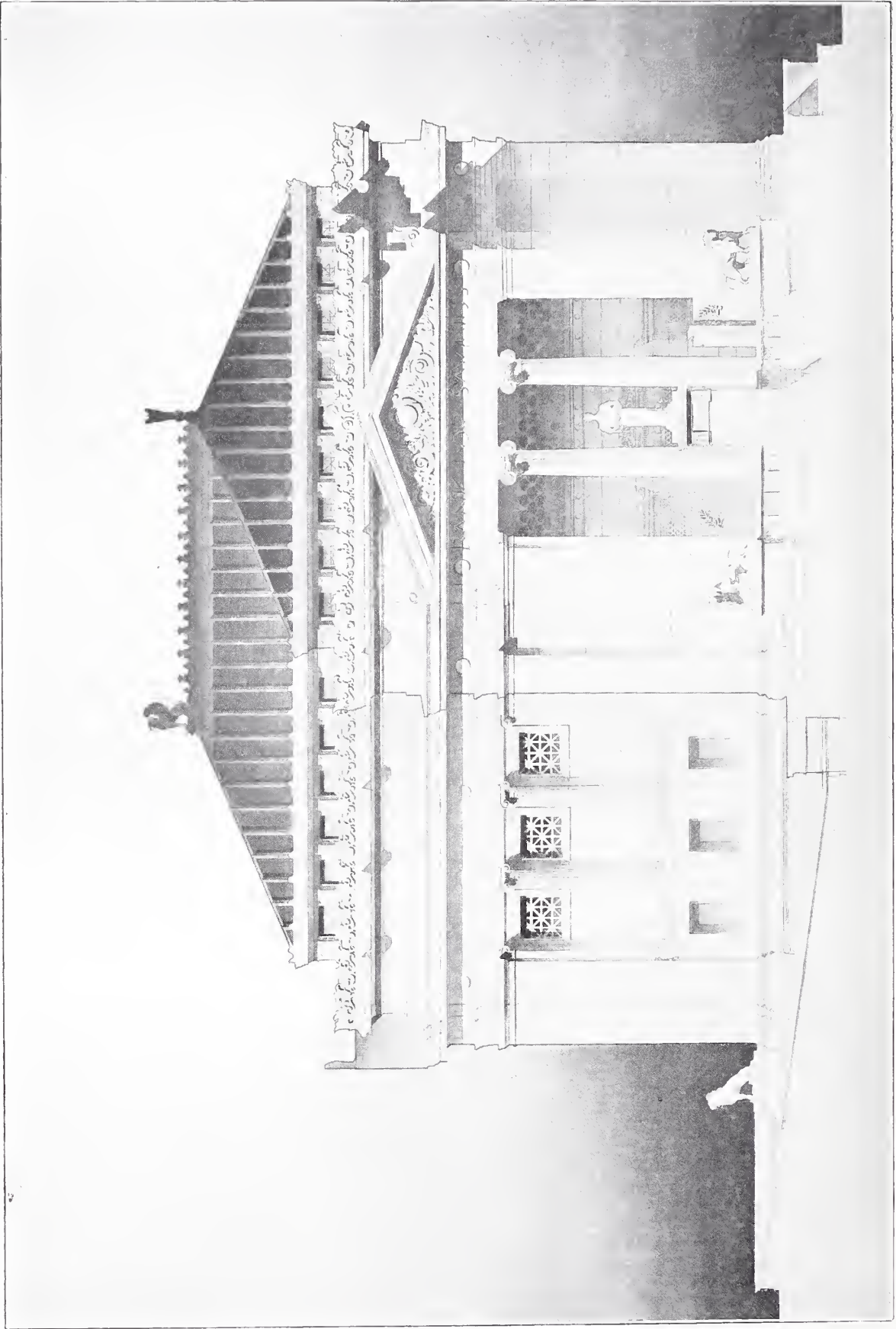


FIG. 55.—A STUDENT'S PRIZE-WINNING DESIGN FOR A SAVINGS BANK,  
JOHN RUSSELL POPF, ARCHITECT.



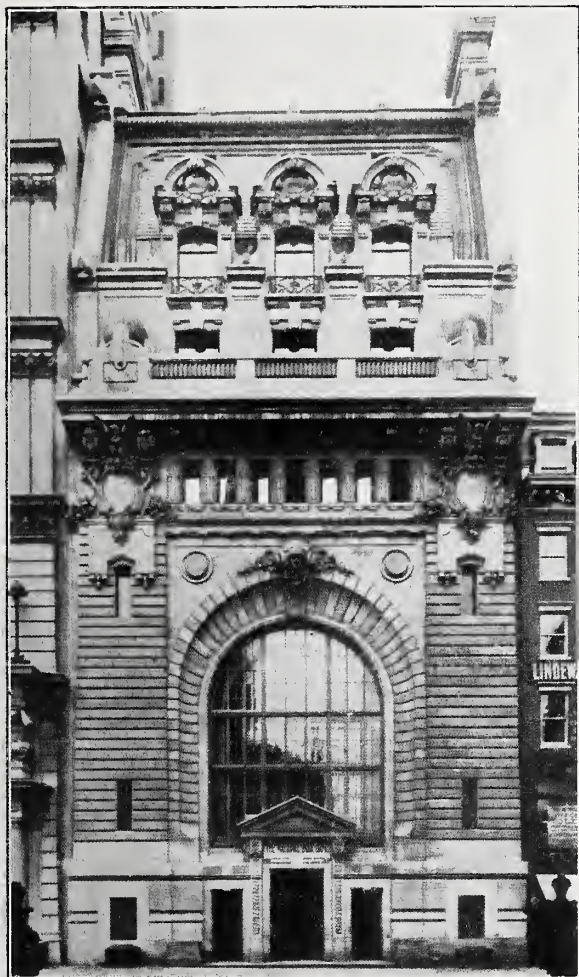
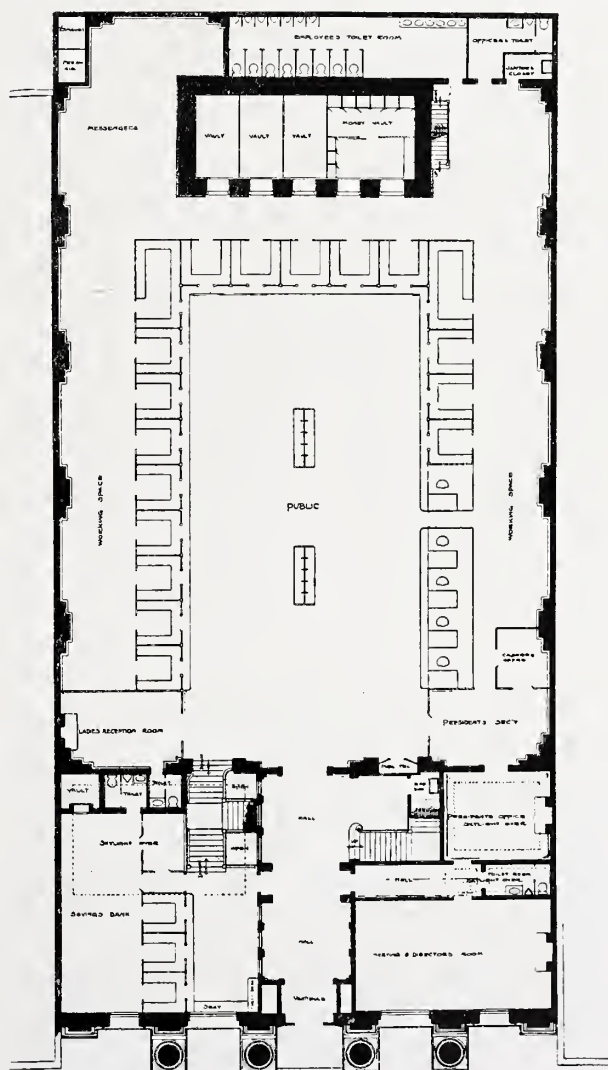


FIG. 56.—THE NATIONAL PARK BANK,  
NEW YORK CITY.

DONN BARBER, ARCHITECT.

made twenty storeys high, also that from such a building a very large revenue could be derived ; but they chose to build beautifully rather than for profit. They had seen the “sort of stuff that dreams are made of,” they wanted some of it to remain in materials that would last, and they got not only the beauty of the dream, but one of the best practical bank plans in the world. The interior arrangement is well acknowledged externally ; the plan consisting of a large, square, glass-covered court serving as the main banking-room, surrounded on three sides by a two-storeyed arcade and a row of departmental offices, which the arcade separates from the banking-room and to which it affords access. The fourth side is occupied by the public hall, which is screened off from the clerical room by a marble counter running the full width of the banking-room and surmounted by a bronze grille of simple and effective design ; at either end of this public space are private rooms for the use of the bank’s customers, and the offices of its president, manager, and other officials. All of the offices are lighted by large practical windows ; in the ground storey provided with transoms, in the

first storey with double-hung sashes only, but all made so that they can be easily opened ; for be it remembered that a variation of more than one hundred degrees Fahrenheit may be looked for between the hottest days of August and the coldest days of January or February in all of the larger cities of the northern United States : that modern American heating and ventilation apparatus will maintain an even temperature as desired from sixty-five to seventy-two degrees indoors, while the thermometer outside registers several degrees below zero. But when the “good old summer-time” comes, with ninety or more degrees in the shade, the water left on the dry and dusty brick or asphalt roads is converted into vapour, and at the level of the street there is hardly a movement to the air ; not even the refrigerating apparatus of ammonia pipes and powerful fans which discharge cold blasts into the banking-room can be counted upon to be very effective as regards the offices on the side of the building exposed to the sun’s rays. Awnings, and a portable electric fan drawing



PLAN.

FIG. 57.—CHICAGO NATIONAL BANK, TYPE A.  
JENNEY AND MUNDIE, ARCHITECTS.

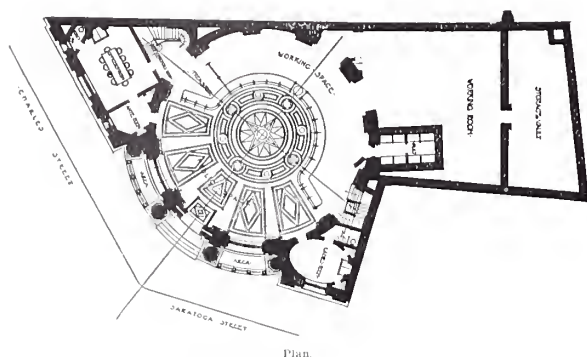


FIG. 58.—PLAN, METROPOLITAN SAVINGS BANK,  
BALTIMORE.

PARKER AND THOMAS, ARCHITECTS.

from the main room and discharging out of the window, help some; but the open window—one that is as large as practicable for handling—is essential.

In the Illinois Trust and Savings Bank the windows express clearly the position of the offices, and a belt-course "accuses," as our French friends say, the level of the first floor. The large Corinthian colonnade offers a spacious entrance portico, protects one side from the sun's rays, and its extent indicates at the same time the width and height of the main banking-room. The detail, like the composition of the building itself, is straightforward. There are no wreaths offered to the memory of the dead, no smiling cherubs purloined from the decoration of a church. There is not even that central point of interest in the form of a block or cartouche, so frequently present in designs of this character, to break the balustrade or blocking course, with the almost inevitable accompanying effect of weakening and causing an apparent sag in the horizontal lines of the entablature—a defect most apparent when the colonnade is a long one. Internally, as externally, the ornament is beautiful and appropriate; only in the capitals to the columns of the upper

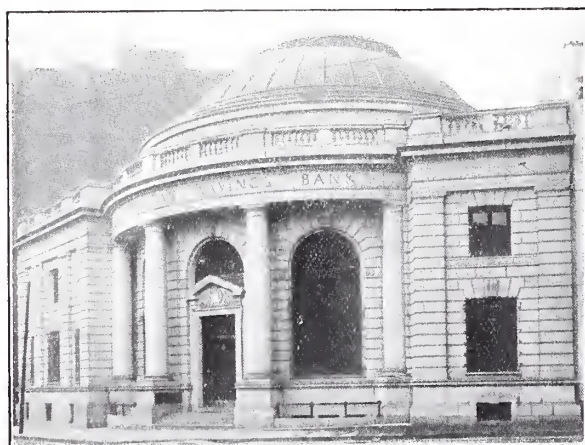


FIG. 59.—METROPOLITAN SAVINGS BANK,  
BALTIMORE.

PARKER, THOMAS, AND RICE, ARCHITECTS.

arcade and the plaster vaulting and treatment of the pilastered wall-surface under the same arcade do we find the close adhesion to precedent without keen artistic discernment. Here there is something mechanical, reminding one of the fidelity shown by Germans in their work in the classic style, without the facility and happy grace so evident in similar examples by Frenchmen. This may be regarded as typical of the accepted character of the American bank building—classic in style and expressive of its purpose. The banking-room, usually from 35 to 60 ft. high, and approximately a cube in its proportions, is acknowledged externally by the employment of the order (Fig. 55), or by the colossal arched window

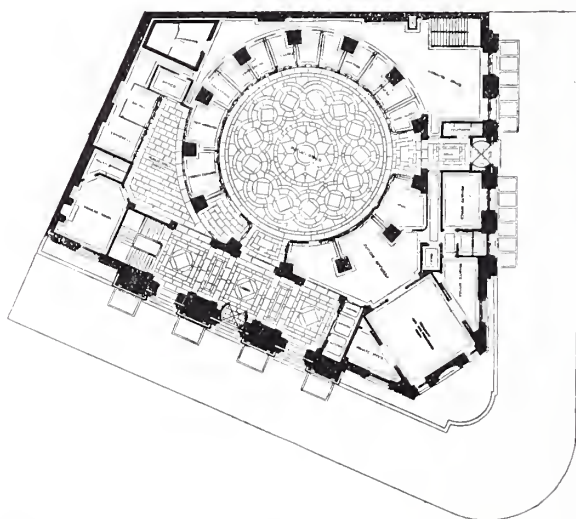


FIG. 60.—PLAN OF BANK,  
CLEVELAND TRUST CO., CLEVELAND, OHIO.  
GEORGE P. POST AND SONS, ARCHITECTS.

within the lines of which the entrance door is usually placed (Fig. 56).

There are two usual types of plan: First, that with the public space in the centre and the tellers' cages all round (Fig. 57, Type A), and the working space arranged around these; or in a separate wing, as in the Metropolitan Savings Bank, Baltimore, Md., by Messrs. Parker and Thomas (Figs. 58 and 59), and the Cleveland Trust Company's Building at Cleveland, Ohio, by Messrs. George B. Post and Sons (Figs. 60 and 61), which are the same type arranged to fit irregular sites and with the banking-room under a dome. This is usually the most effective type of plan, and is customarily arranged so that the officers' and directors' rooms are very accessible to the public—that is, towards the front—and not in direct connection with the working portion of the bank, the arrangement most frequent with the trust companies.

FRANCIS S. SWALES.

(To be continued.)



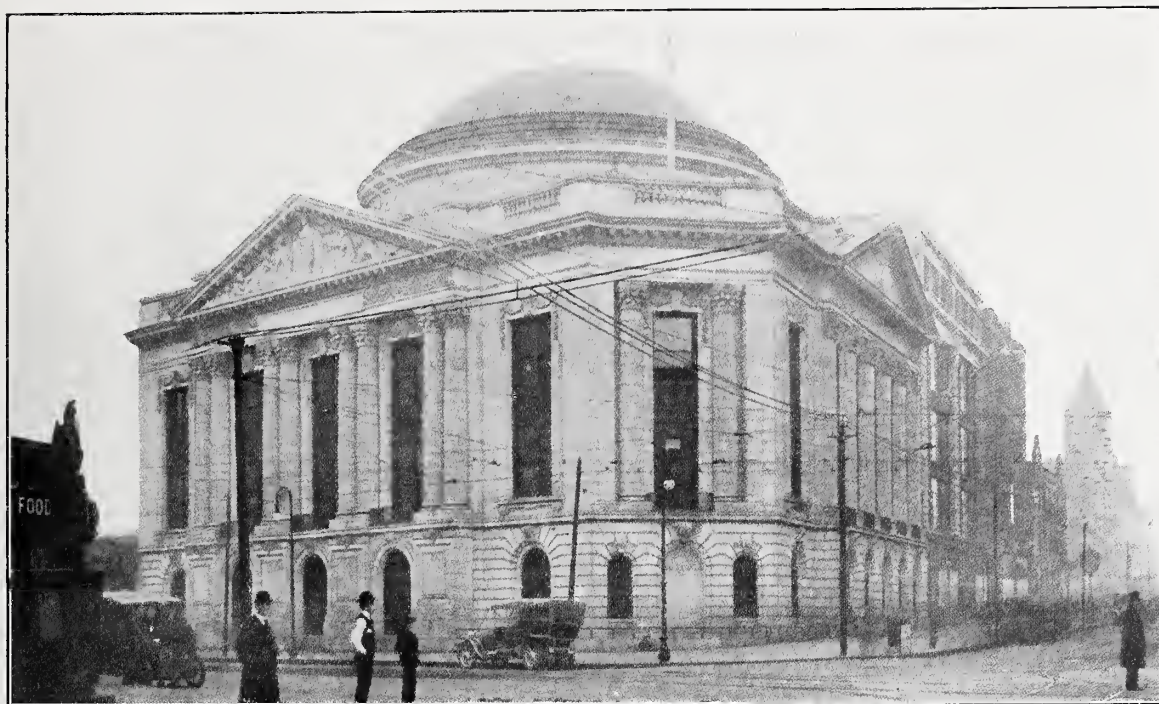


FIG. 61.—BANK, CLEVELAND TRUST CO., CLEVELAND, OHIO.

GEO. B. POST AND SONS, ARCHITECTS.

## Current Architecture.

### MINTERNE HOUSE, CERNE ABBAS.

LEONARD STOKES, ARCHITECT.



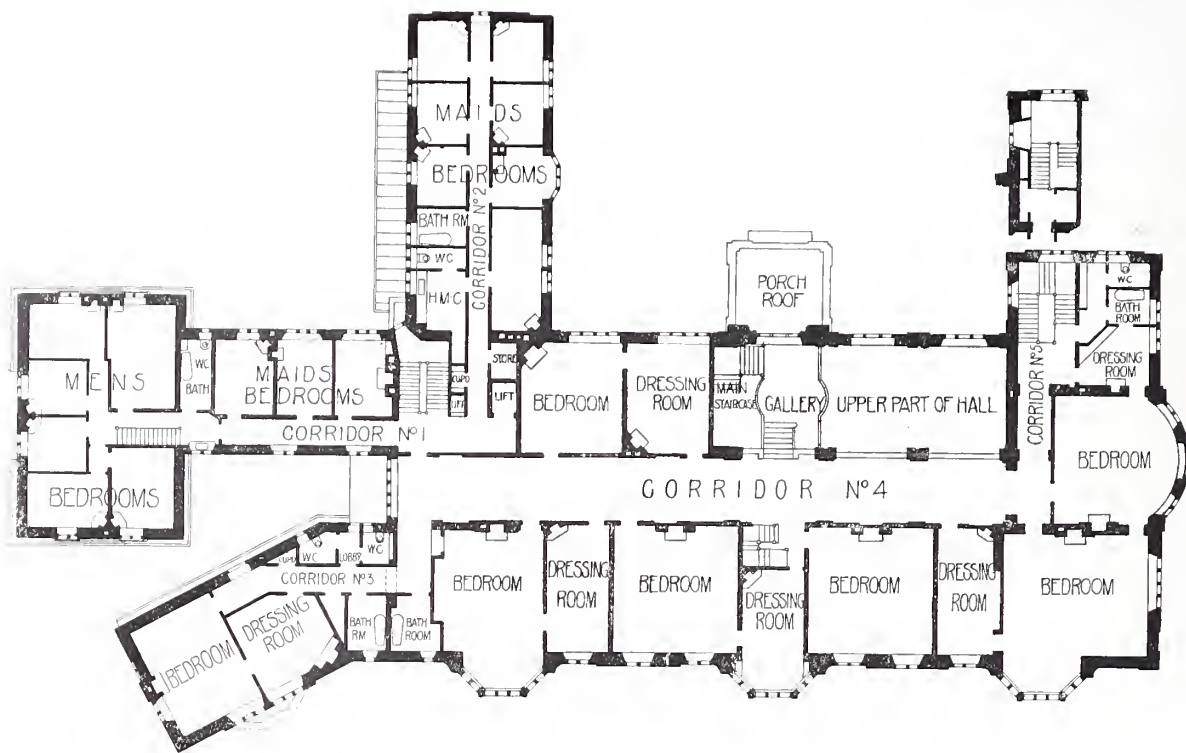
MINTERNE HOUSE, Cerne Abbas, near Dorchester, Dorset (for Lord Digby), is situated on a level site at the end of a valley some 600 ft. above the sea, with a south-east aspect, and is built of Ham

Hill stone; the dressings to window and door openings, &c., as well as the mouldings, being finished with a dragged face. The bands are finished with a neat vertical tooled face, and the remaining stone, mainly consisting of ashlar, shows a hammer-dressed face, in courses about 3 in. or 4 in. high. The internal walls are of brick, with occasional Mack partitions. Messrs. Davies's Precelly rustic random slates, from Gilfach Quarries, cover the roof. The architect is Mr. Leonard Stokes, F.R.I.B.A. The stone carving was executed by Mr. M. Murphy of Chelsea.

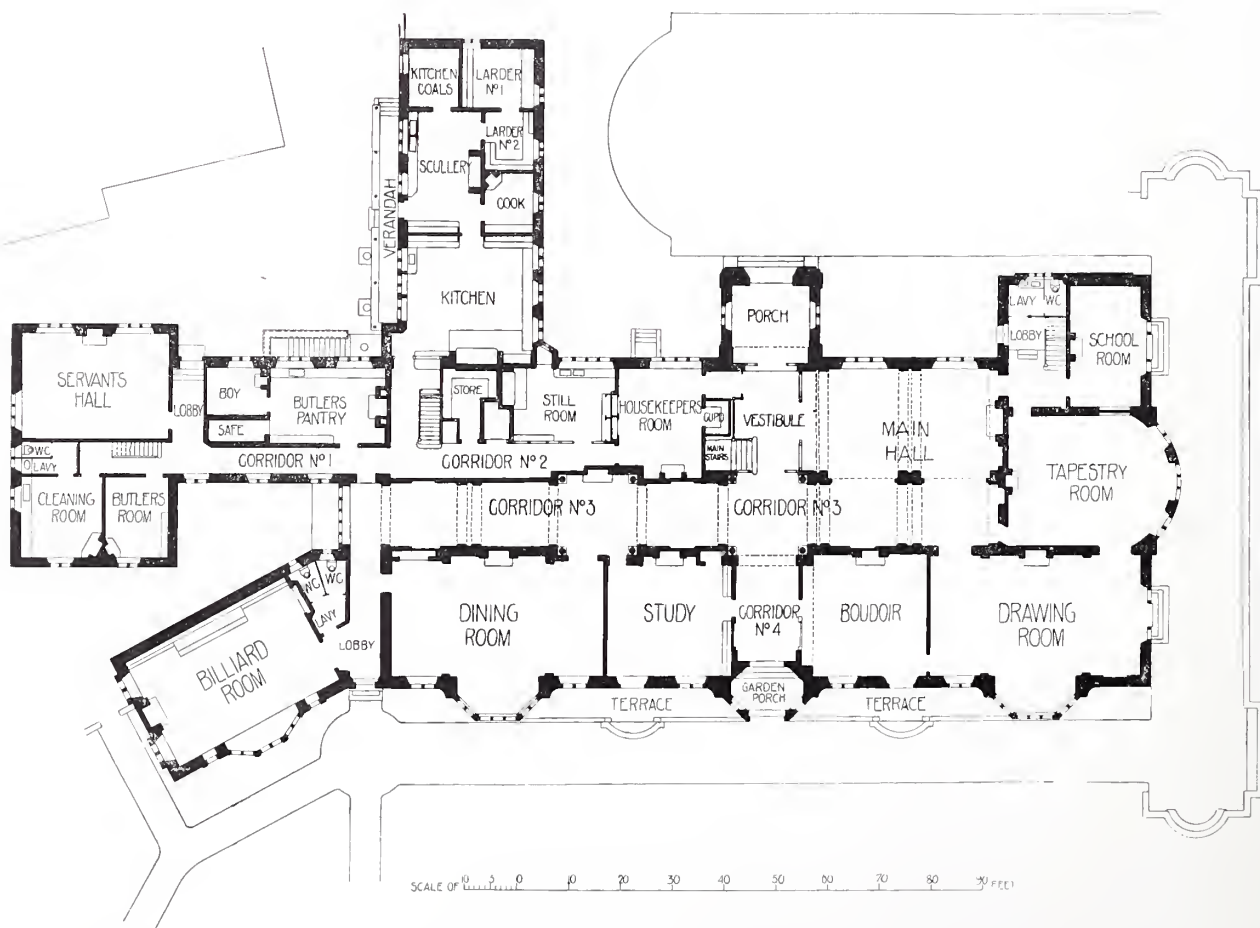
The chimney caps and terrace wall are of Doulting stone from the Chelynch bed. All the stonework, amounting to about 30,000 cubic feet, was prepared by the Ham Hill and Doulting

Stone Company, Ltd., at their quarries, and was fixed and cleaned down by their men.

The electric light installation, which was supplied by Drake and Gorham, Ltd., London, S.W., comprises two 20 h.p. working-load gas engines, with gas producer and two 14 kw. dynamos. The central station type battery consists of 106 cells, capacity 840 amps. and cells burnt together. A milling booster is provided. The booster is fixed in the engine-room, and bare copper leads run the full length of the battery-room, to which connections can be made by means of special clamps from any cell that may require extra charging. The wiring is for about 650 lamps, in screwed steel tubing. All the switches, except those in the servants' quarters, are fitted in cast-iron boxes, sunk in the walls. The covers of the boxes are all cast brass, to prevent rust discolouring the plaster. Ornamental covers of chased brass are fitted on the surface of the wall in the reception-rooms. In all the bedrooms the covers of switches and plugs are of ivoride. All fuses and main switches are contained in cast-iron boxes. The vacuum cleaner is driven by electric motor fixed in the basement, and connected by wrought-iron piping with specially designed bends to connectors fitted at intervals in all the



SCALE OF 10 5 0 10 20 30 40 50 60 70 80 90 FEET



SCALE OF 10 5 0 10 20 30 40 50 60 70 80 90 FEET

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE.

LEONARD STOKES, ARCHITECT.

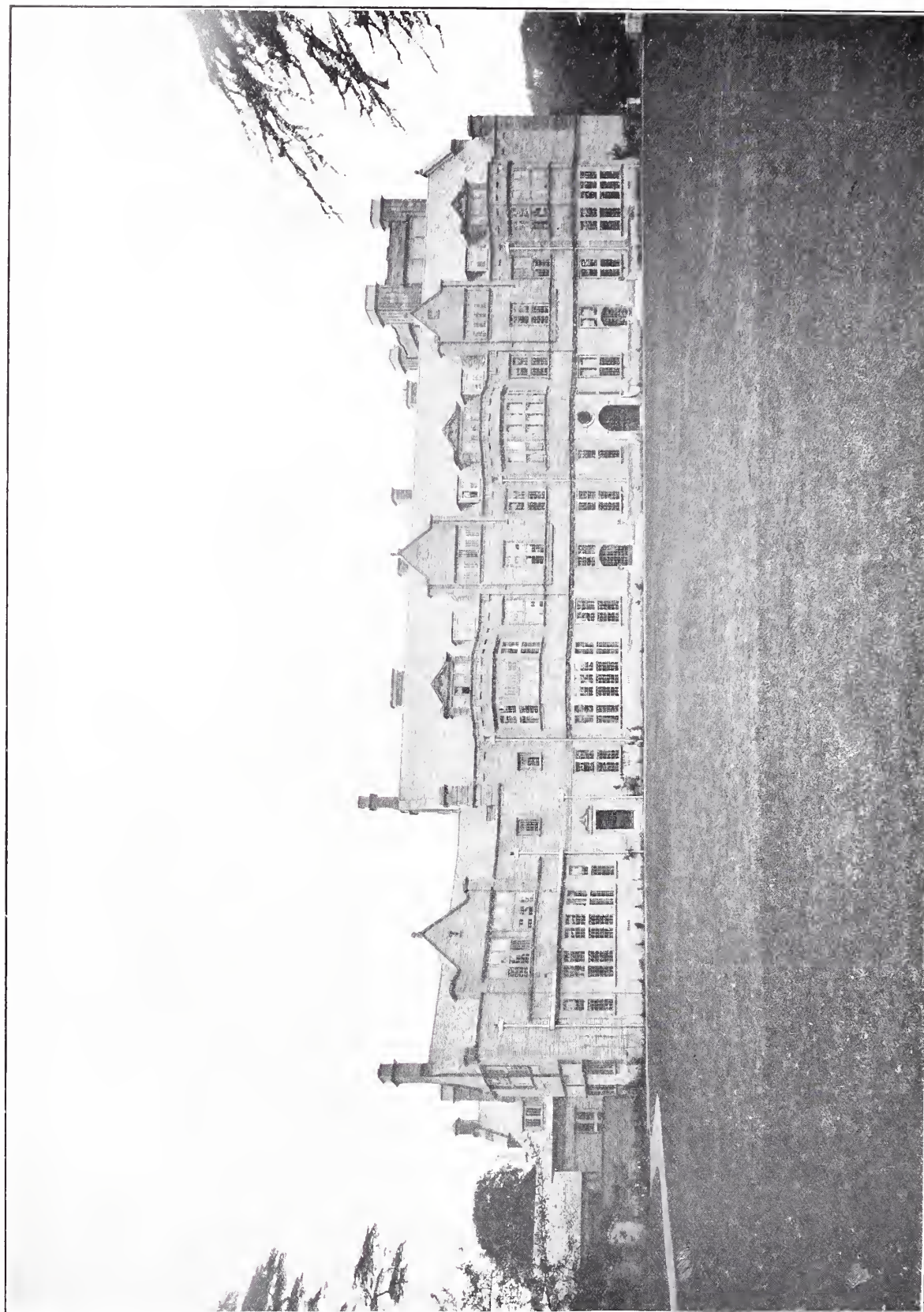




*Photo : T. Lewis.*

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE, ENTRANCE FRONT.  
LEONARD STOKES, ARCHITECT.

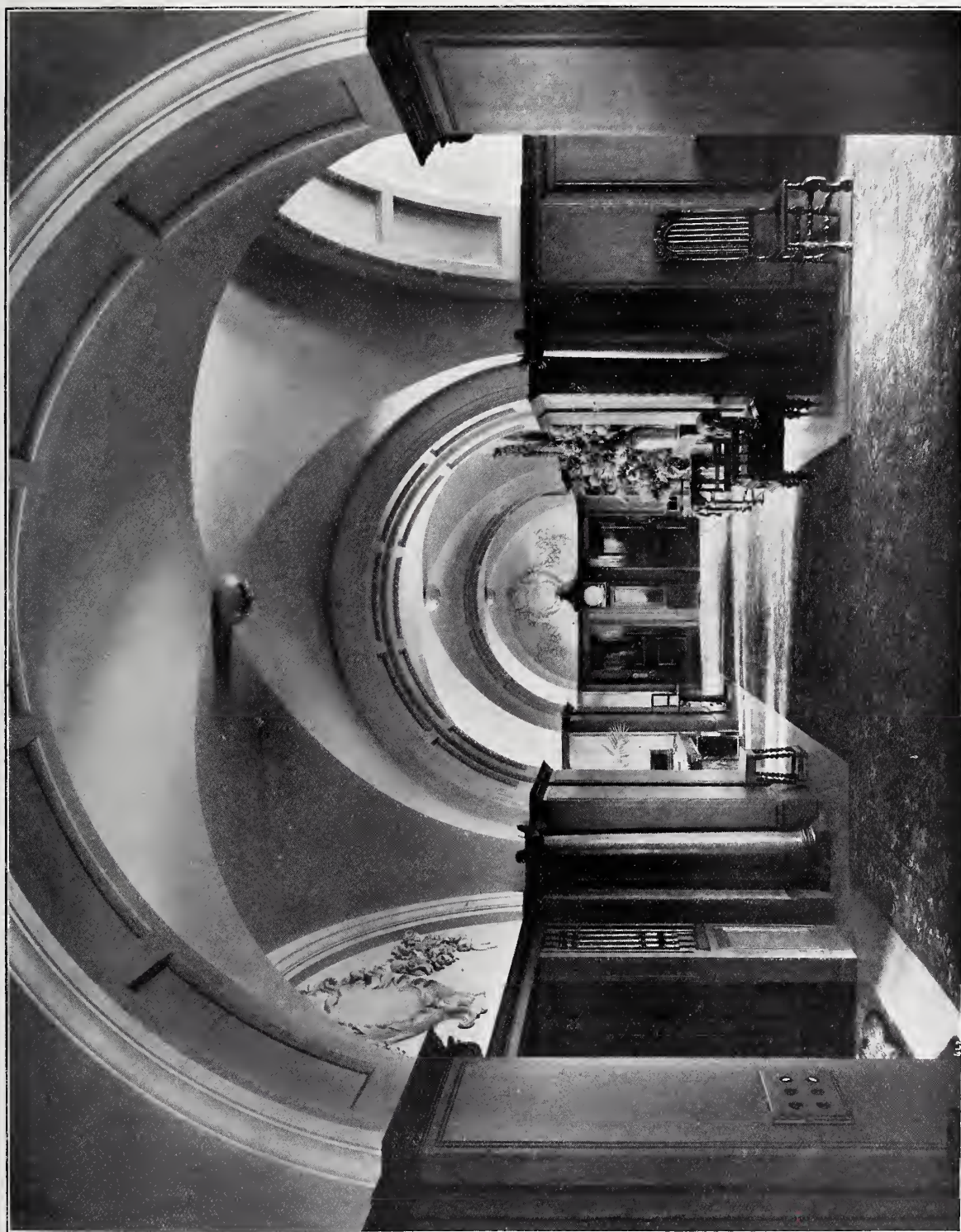




*Photo : J. Lewis.*

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. GARDEN FRONT.  
LEONARD STOKES, ARCHITECT.





*Photo: T. Lewis.*

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE CORRIDOR, GROUND FLOOR.  
LEONARD STOKES, ARCHITECT.



*Photo: T. Lewis.*

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE TERRACE WALK.

LEONARD STOKES, ARCHITECT.

corridors. From these connectors hose pipes can be taken to every room in the house.

The heating arrangements were carried out by Edward P. Milne, of the Strand, W.C. The system installed for the heating and hot-water services to the baths, lavatories, and sinks is Milne's duplex system of heating and hot-water supply. The water in the domestic service is

heated by the water which supplies heat to the radiators, but the two waters are absolutely separate, and do not mix, and there is no incrustation from the hardness of the water in the district. The heating mains are under separate control, and can be shut off in the summer time. One boiler works both systems instead of two as in the ordinary arrangement, effecting economy in fuel and





Photo: T. Lewis.

MINTERNE HOUSE, CERNE ABBAS, DORSETSHIRE. THE HALL.

LEONARD STOKES, ARCHITECT.

attention. The radiators in the corridors and the principal rooms are encased by wood panelling with metal grilles, most of them having fresh-air inlets.

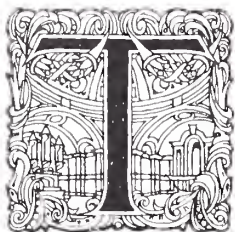
The general contractors are John Mowlem & Co., of Westminster; and among the sub-contractors are the following: Stone (generally),

Ham Hill and Doulting Stone Company; fire-proofing construction, Potter & Co., Victoria Street, Westminster; wall and floor tiles and marble work, Martin Van Straaten, London, E.C.; slates, Davies Bros., Portmadoc; casements and casement fittings, Henry Hope & Son, Birmingham; stoves, grates, &c., Bratt,

Colbran & Co., London, W., and Longden & Co., London, W.; plumbing and sanitary work and fittings, Dent and Hellyer, London, W.C.; special leadwork, door furniture, &c., Thos. Elsley, Ltd., London, W.; bells, &c., Charles Carr, Smethwick. The woodwork was supplied by W. W. Howard Bros., and made and fitted by the general contractors.

### CHELSEA TOWN HALL EXTENSION.

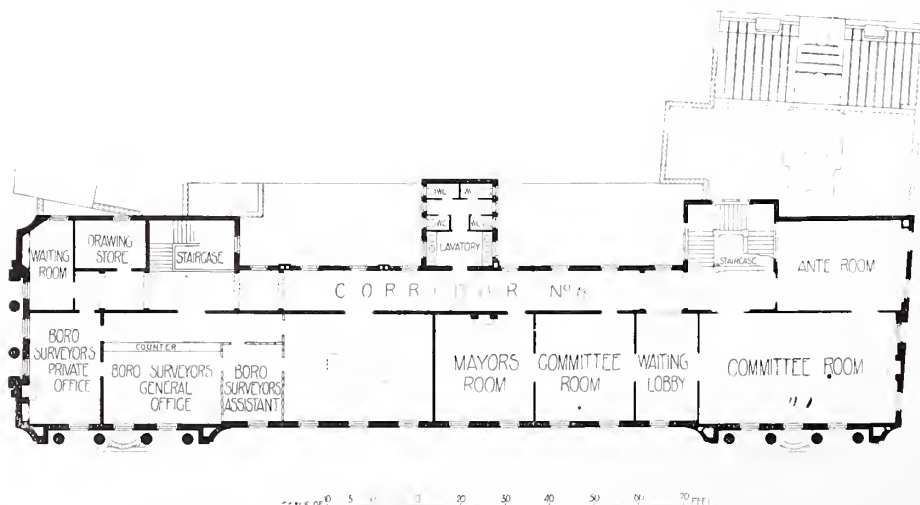
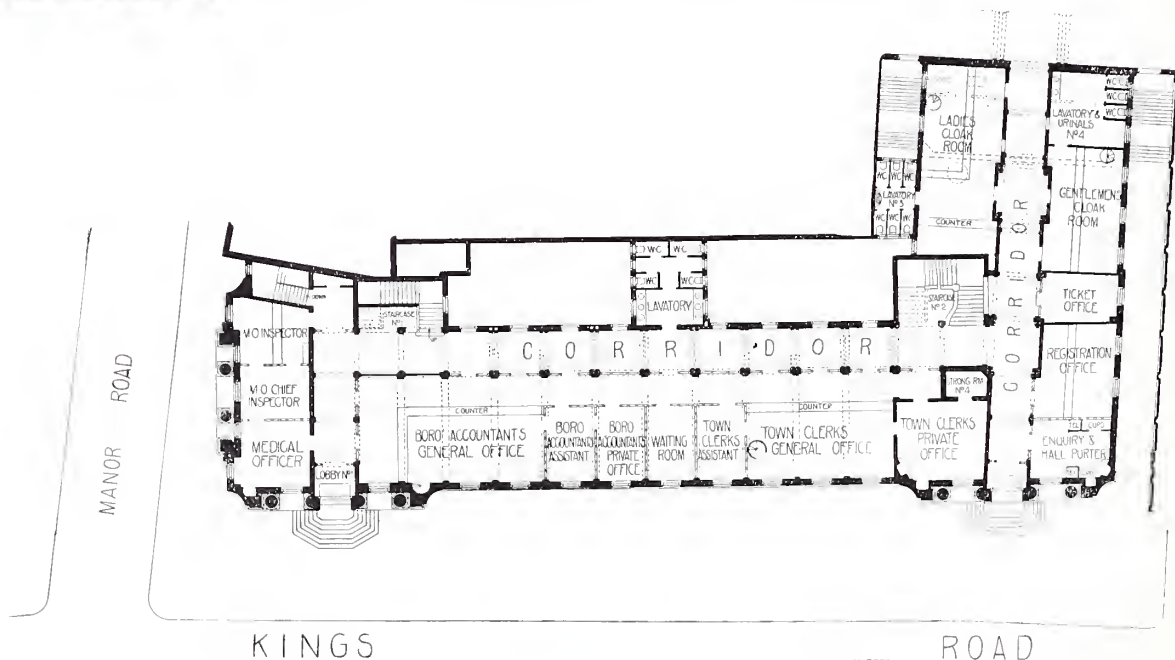
LEONARD STOKES, Architect.



HIS building, which has just been completed, has been erected on the site of the old vestry offices and of the former entrance to the public baths in King's Road, Chelsea. It provides accommodation

for the Council's officials. The existing Town Hall, to which this building is an addition, was erected from the designs of the late J. M. Brydon, and, as far as practicable, the general detail of his work has been followed. The building is of brick, faced on the King's Road and Manor Street elevations with Portland stone and Cornish granite.

The floors and partitions are fire-resisting, and the roofs are constructed with steel principals, and Mack slabs upon which the battening and slating are laid. The internal joinery is throughout of American walnut. The balustrading to the staircases is of polished Hopton Wood stone. The general contractor is A. N. Coles of Plymouth. The carving is by A. Broadbent of Fulham. A. G. Cross, F.S.I., of Caxton House, Westminster, was the quantity surveyor employed by the Borough Council. The following are some of the sub-contractors: Portland stone, Williams & Co., Chelsea Bridge; fireproofing construction,



CHELSEA TOWN HALL EXTENSION. PLANS.

LEONARD STOKES, ARCHITECT.





Photo: Arch. Review Photo, Bureau.

CHELSEA TOWN HALL EXTENSION. DETAIL OF EASTERN BAY.

LEONARD STOKES, ARCHITECT.

D. G. Somerville & Co., Westminster; wall tiling, mosaic work, and marble, Martin Van Straaten & Co., London, E.C.; electric glazing, the British Luxfer Prism Syndicate, Finsbury; stoves and grates, gates and railings, Thos. Elsley, Ltd., London, W.; sanitary fittings, J. Bolding & Sons, Ltd., London, N.W.; electric light fixtures, Wright Bros., Chelsea; door furniture, N. F. Ram-

say & Co., Westminster; electric wiring, the Electric and General Engineering Company, London, E.C.; heating and ventilating installations, James Gray, Chelsea; clock works and bell, Gillett & Johnston, Croydon; strong-room doors, Ratner Safe Co., London, E.C.; ornamental iron grilles, the Falkirk Iron Company, London, E.C.; telephones, the National Telephone Company, Ltd.

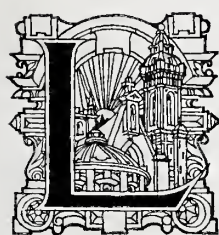


Photo : Arch. Review Photo Bureau.

CHELSEA TOWN HALL EXTENSION. GENERAL VIEW.  
LEONARD STOKES, ARCHITECT.



# The Committee for the Survey of the Memorials of Greater London.



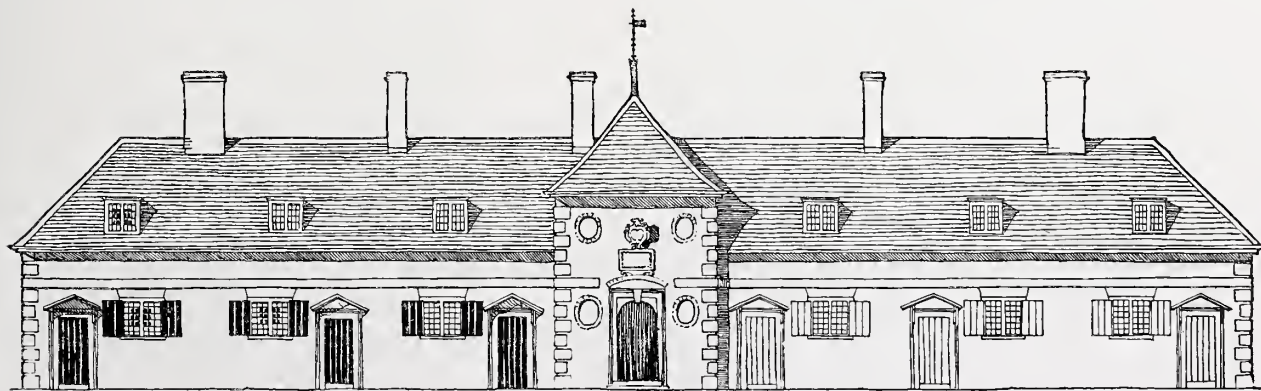
ORD ROSEBERY is reported to have said the other day before the London Topographical Society: "We survive our London. We live in a city almost as fleeting as an encampment. We do not

strike our tents, but our leases run out just when our judiciously-constructed houses are going to pieces. Let the Society garner up carefully what is worth preserving in a great city built not for time or posterity, but for the business exigencies of a leasehold tenure." Which is a saying full of truth and full of wit and worth not a little reflection.

There are, however, buildings in London of so respectable an age that by their very existence they prove that they were built for something more than the transitory "present" that saw their erection; and among these there are none more significant than the almshouses and "colleges" for the poor and the aged which have been designed to shelter and survive many generations. Not that their ability to survive has, in the event, saved the majority from destruction. Business exigencies have been very busy in London in many ways, and where the charities themselves have not been swallowed up, their valuable sites have been taken and the buildings rebuilt on the outskirts or in the country. From Stow one may learn how full of almshouses was London in the days of Elizabeth, but it will puzzle anyone to find them now, save perhaps the buildings at Charterhouse. At Croydon still stands the beautiful little hospital founded by John Whitgift, Archbishop of Canterbury, in 1597, which Stow characterised as "that notable and memorable monument of our time." It has long been in rather a precarious position owing to the rapid growth of the commercial part of the town around it, but we hope

that the conscience of Croydon has been sufficiently aroused to ensure its preservation.

The practical expression of charity in the foundation of almshouses did not stop with Elizabethan times; indeed, it seemed to grow until the period after the Restoration, which saw the rise of so many institutions of great size and importance. It is of these that we have still several fine examples in spite of such recent losses as the Trinity Hospital at Deptford, and Lady Dacre's beautiful Emmanuel Hospital in Westminster. The almshouses of the Trinity House Corporation in the Mile End Road, which formed the subject of our first Survey monograph, were built in 1695, and Mr. Ashbee has suggested that they were probably modelled upon the earlier buildings at Deptford. The student will notice, however, that they depart from the early closed-quadrangle plan with its arched entrance beneath the gatehouse, being open towards the street save for a wall and iron gates. The two long sides containing the almshouses converge upon the chapel which with two cottages formerly closed the further end. The latter have since been removed, and the chapel alone remains, the goal of the avenue formed by the pollarded trees of the garden and the houses on either side. There is much to be said in favour of the tradition that Wren designed the Trinity Almshouses, and this honour is claimed with greater certainty, I believe, by Morden College, Blackheath, also built in 1695. Sir John Morden's foundation, upon which we are issuing shortly an exhaustive monograph by Mr. Frank Green, was designed on an elaborate scale, and the buildings are of the greatest interest to the student of the architecture of the time. The plan is not quite typical, however, but has been influenced by that of the fine college founded by the Bishop of Rochester at Bromley, Kent, which was built in 1666. There is a connection between the



COLFE'S ALMSHOUSES, LEWISHAM, 1664.

history of the two "colleges," and both retain the early quadrangle plan, cloistered within, but with a difference and individuality of treatment in every feature. These two buildings are necessarily somewhat more elaborate and complex than the ordinary almshouse, but much the same development can be seen in the less as in the larger buildings. Norfolk College (1616)—companion to the two other almshouses founded by the Earl of Northampton at Castle Rising and Clun—in its secluded quay, not far from its great neighbour Greenwich Hospital, is typical Jacobean.

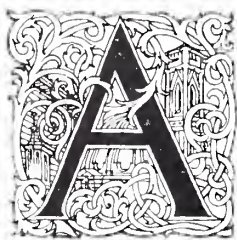
Colfe's Almshouses (1664), Lewisham, the Ironmongers' Almshouses, Kingsland Road (both lately threatened, but now happily saved), and several other groups in the suburbs, show the expanded front of 18th-century design. The buildings still serve the original purpose effectively and well, and as long as they can be protected from the destroyer they have an even higher object in the upholding of past ideals of that architecture which, though unpretentious, is full of quiet dignity and a happy proportion.

WALTER H. GODFREY.

## Books.

### THE PLACE OF BAPTISM.

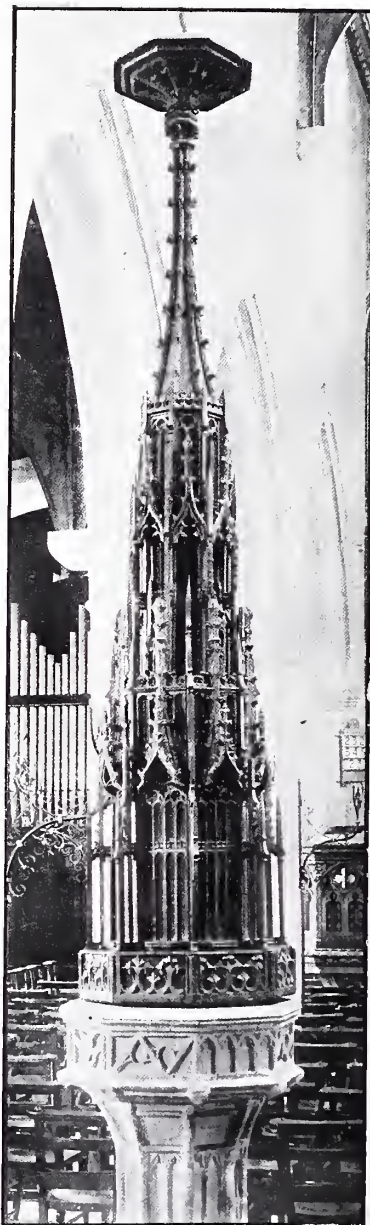
*Fonts and Font Covers.* By Francis Bond, M.A. 9 in. by 5½ in. pp. xv, 347. Illustrations 426. 12s. nett. London: Henry Frowde, Oxford University Press.



F T E R screens, fonts—Mr. Bond's activities are as admirable in result as they are persistent. This book was really wanted, a form of praise that can be given to few. Combe and Paley's work was hopelessly out of date and small; Simpson's smaller still. Monographs in plenty there are, but buried deeper than ever plummet sounded in *Archæological Proceedings*. So much one sees in Mr. Bond's *Bibliography*, which might even have been fuller with advantage. Our author proceeds by the historical method, and deals with the rite of baptism from the point of view of the structural effect on the font of the development of Christian belief. Classification, he wisely says, is practically impossible. When he comes to symbolism he shows a healthy scepticism as to symbolic intention in many cases which are hailed as proven by the symbolist. But where is Mr. Bond's theology? He rejects symbolic value in octagons *pace* some verses attributed to Saint Ambrose. There we agree with him. The ease with which a square block of stone is reduced to an octagon is sufficient explanation of a popular shape. Glossing St. Ambrose, he says, "the reason (of an octagonal baptistery and font) being that it was desired that both the building and the tank should embody the *fact* that our Lord rose from the grave *eight* days after the Crucifixion." We suggest to Mr. Bond that the Resurrection was on the third day, and that he is wrong in his fact. Where was the reader of the Oxford University Press, the great printers of Bibles?

There are not twenty-nine lead fonts so far recorded, but thirty. "At Chobham, Surrey, is a lead font with wooden panels," says Mr. Bond.

This is a loose description, as the lead lining is altogether cased in with panelling. But these are small faults which do not prejudice the prevailing excellence of a book which introduces the



SUDBURY ST. PETER.

From Bond's "Fonts and Font Covers."





LEWKINOR FONT.

From Bond's "Fonts and Font Covers."

architect and ecclesiologist to a wealth of illustrations of infinitely varied types. On font covers Mr. Bond has Mr. F. C. Eden for coadjutor, and a delightful chapter they have produced. The late fourteenth-century example at Hatfield Regis has been too recently rescued from an attic to find a place. The Somerleyton font is referred to, but not the interesting Elizabethan cover. Another admirable example of the same date is at Methley. While we should not admit that it is the most notable example of its period, as do some, it certainly deserves mention, as does also the late fourteenth-century cover at Heston, near Hounslow. These, however, are hints merely for a second edition.

For the industry and discrimination which have gone to make this unique collection of notes and illustrations and for their arrangement there can be nothing but gratitude. The announcement of a further volume on stalls, bench ends, bishops' thrones, chairs, etc., increases by anticipation our debt to Mr. Bond.

#### TUDOR WORK.

*The Domestic Architecture of England during the Tudor Period.* By the late Thomas Garner, Architect, and Arthur Stratton, A.R.I.B.A. Folio, 19 in. by 14 in. To be completed in 3 parts. Part II. now issued. pp. 46. Plates 65, in portfolio. Price of the complete book, 6 guineas. London: B. T. Batsford, 94, High Holborn.



“S there are neither family papers of the Comptons nor old plans of their house preserved, it is difficult to fix the date of the erection of this famous manor house.” Thus Mr. Stratton opens his description of Compton

Wynyates, and the words are an apt commentary on the dim rays that light the path of the

historian of Tudor architecture. Though the period is not less well documented than the earlier well-marked divisions in the development of English work, the available information is less by far than in Elizabethan and later times. When one deals with ecclesiastical buildings of say the thirteenth and fourteenth centuries, the details are insistent to tell their story and to date their surroundings. Though the increasing tide of the Renaissance introduced motives of the most conflicting sort, the early seventeenth century was prodigal of decorative dates, and documents are fuller.

There is, moreover, the difficulty caused by the minor decorative arts being employed in Elizabethan and Jacobean times to enrich Tudor buildings. In the result dates are infinitely confused, and it is only in comparatively untouched houses that one can get a coherent idea of purely Tudor practice.

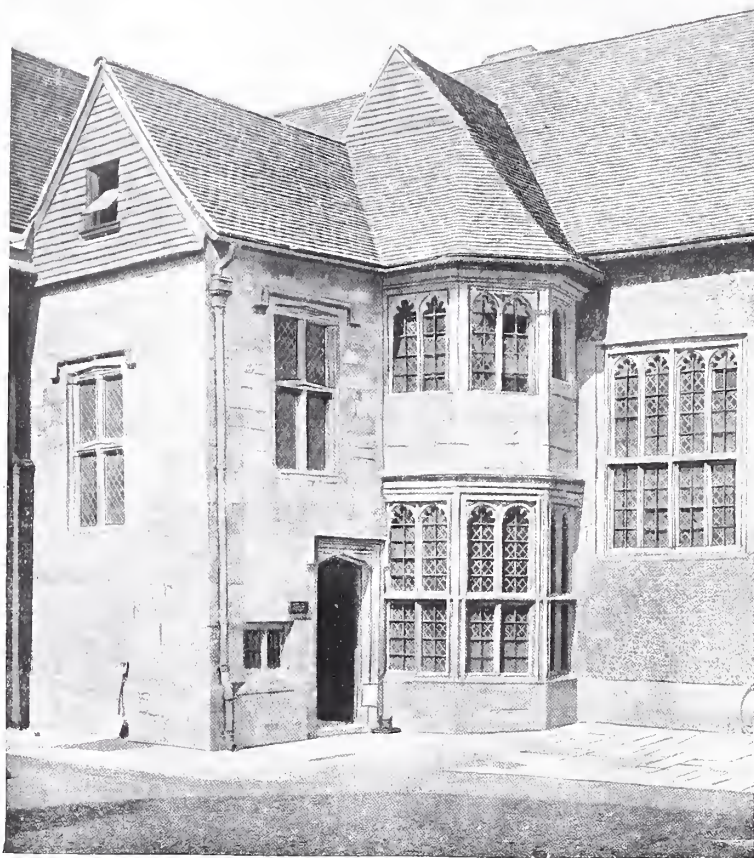
With such a house as Compton Wynyates the architectural critic must play the disentangler with pious and patient examination of every evidence that is written in the work itself. It is only by acute observation and careful comparison that one can hope to distinguish Tudor work (particularly in cases where questions of plan are involved) from the earlier building which it so often incorporated, and from accretions in rising styles.



TURRET TOP, WEST STOW HALL.

Reproduced from "The Domestic Architecture of England during the Tudor Period"





THE COURTYARD OF THE CHURCH HOUSE, SALISBURY.

Reproduced from "The Domestic Architecture of England during the Tudor Period."

It is not too much to say that many of the great Tudor houses would need years of patient study before their origins and development could be set down with anything approaching confidence. As in the criticism of Greek sculpture, when epigraphic sources fail, the stylistic method can alone prevail.

Our sympathies are with Mr. Stratton in a most difficult task. He has, perhaps, accomplished it as adequately as the literary scheme of this splendid publication allowed. It is not from lack of appreciation of the editing and notes that we say that the chief value is in the fine series of plates. We can refer to few only. The melancholy ruin that was Cowdray House bears tribute to the sound craftsmanship that reared the walls, for the house fell to the flames in 1793. The delightful leaded lantern survives in picture only, but happily an admirable series of drawings of the building was made before the destruction.

The wantonness and restless effect of the over-elaborate half-timber work of Cheshire is well shown by the photograph of Little Moreton Hall, and contrasts with the reasonableness and sobriety of Lavenham and Eastington. We are glad to see Throughham illustrated, with its queer stone

down pipes. Yaverland and Arreton Manor Houses are ripely sane and English.

Newton Surmaville, Yeovil, shows us chimney-pots of an enchanting gaiety. The panelled outer walls of Great Cressingham Manor are nothing short of wonderful, and the overhanging roof throws a delightful angular shadow.

Of the larger splendours of Layer Marney Hall and Sutton Place this is no place to write. Suffice it to say that the great collotypes illustrate their beauties with a softness, and also with a meticulous accuracy of detail, that make them treasures to see and handle.

The plates of the Detail Series are excellent: the panelling at Brenchley Parsonage and Boughton Malherbe is a liberal education, and a sheet of brickwork details strikes us as specially useful. In these two volumes the plates are ahead of the text in number, and we shall hope, when the third is published, to give our final review and to touch on other points which deserve extended mention. If anything, the second volume is finer than the first.

## WISTARIA AND CHERRY BLOSSOM.

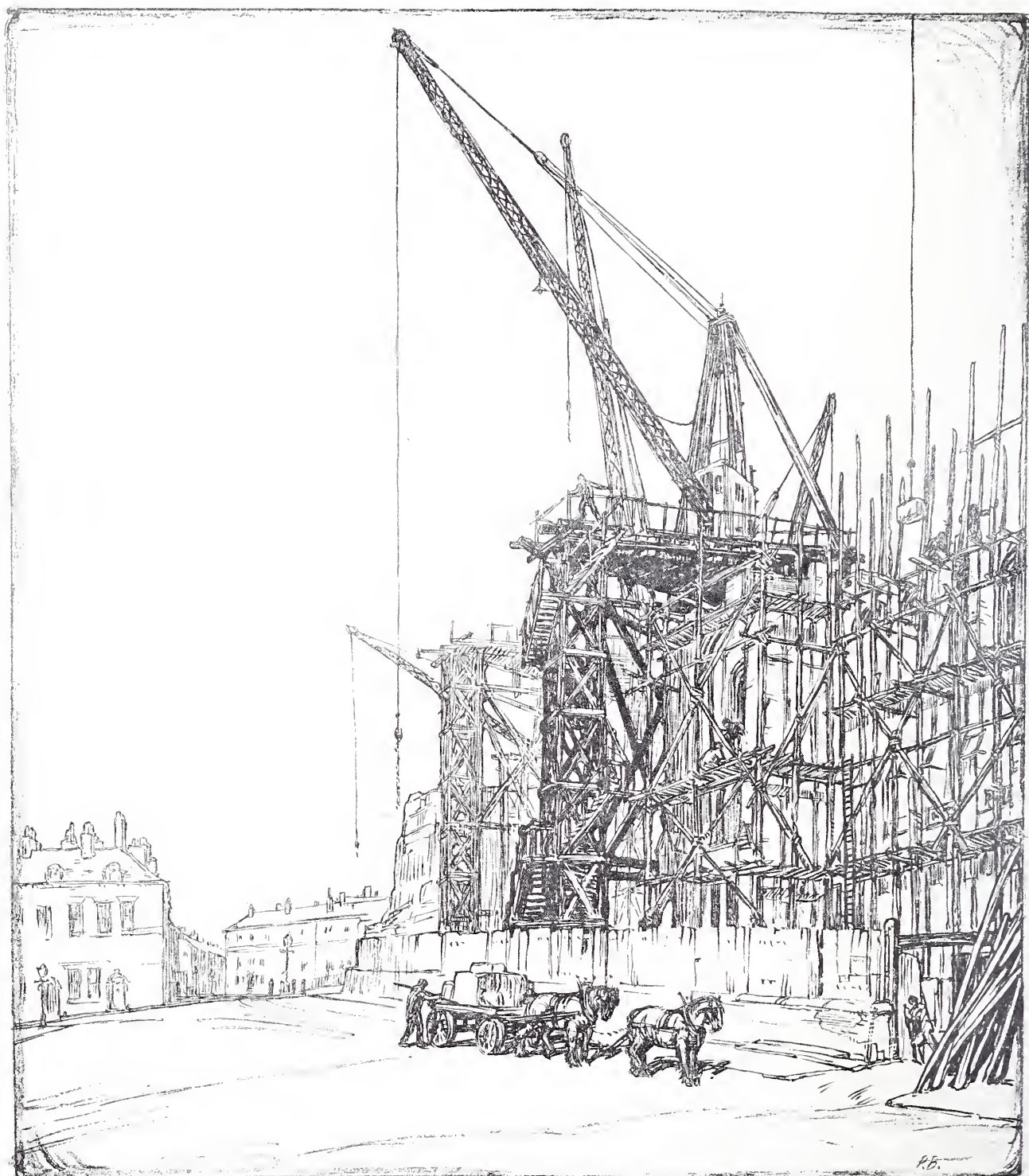
*The Flowers and Gardens of Japan. Painted by Ella Du Cane, described by Florence Du Cane. 9 in. by 6½ in. pp. x, 249. Colour plates 50. 20s. nett. London: Adam and Charles Black, Soho Square, W.*

It is a serious description and not an advertising phrase, that of Black's Beautiful Books. Japanese gardens are the paradise of the watercolourist, and Miss Ella Du Cane has made charming use of her opportunities. Her drawings give full value to the brilliant masses of wistaria, azalea, and pæony, and yet convey the cool fragrance of gardens which owe more perhaps than any others to the skilful use of water. Miss Florence Du Cane writes easily and simply of the Japanese love of gardening, of the infinite patience which goes to make the amazing little landscapes, and of the real and enduring pleasure which rich and poor take in their pilgrimages to see the fruit blossoms. We are initiated into the mysterious and complicated rules which govern the shapes of stepping stones and the placing of stone lanterns. It will come as a surprise to some that flowers are used very sparingly in the finest gardens, that indeed they are incidental rather than primary elements. The chrysanthemum is the imperial flower, the cherry blossom the national, and as far as Miss Ella Du Cane's pictures show us the chrysanthemum is a much less beautiful factor in the garden than the fruit blossoms. After all, the wistaria is supreme both in colour and in its exquisite fall.

As for the aged rustic of Claudian's *Elegiac*, so for the Japanese, "Spring's blossoms, autumn's fruits, his calendar." A beautiful book and a refreshment to read.



THE ARCHITECTURAL  
REVIEW, APRIL,  
1909. VOLUME XXV.  
NO. 149.



THE RISE OF LIVERPOOL CATHEDRAL.

*From the lithograph by Percy Bulcock*



# The Practical Exemplar of Architecture.

XXXII.

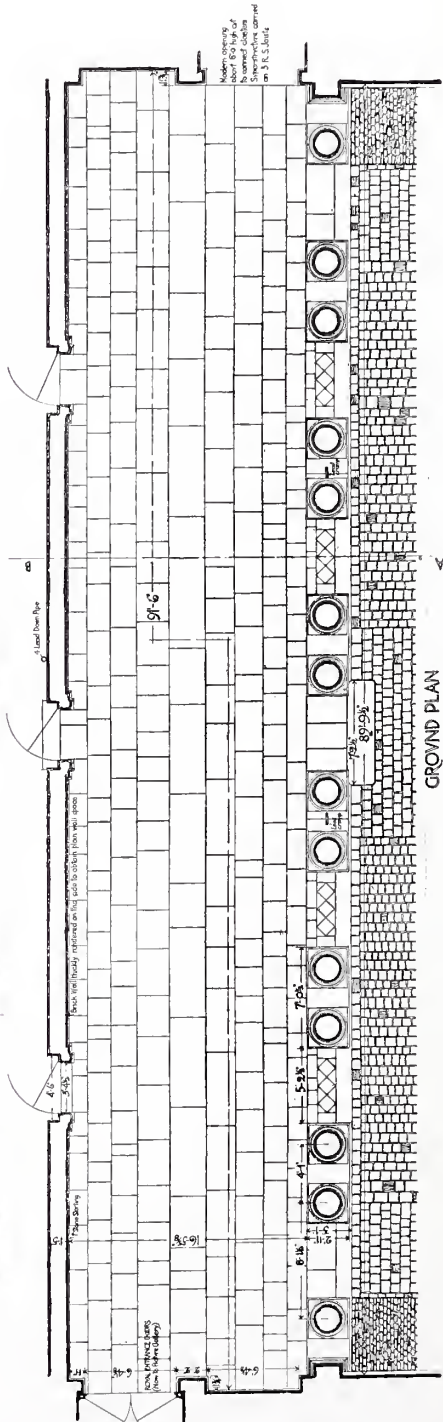
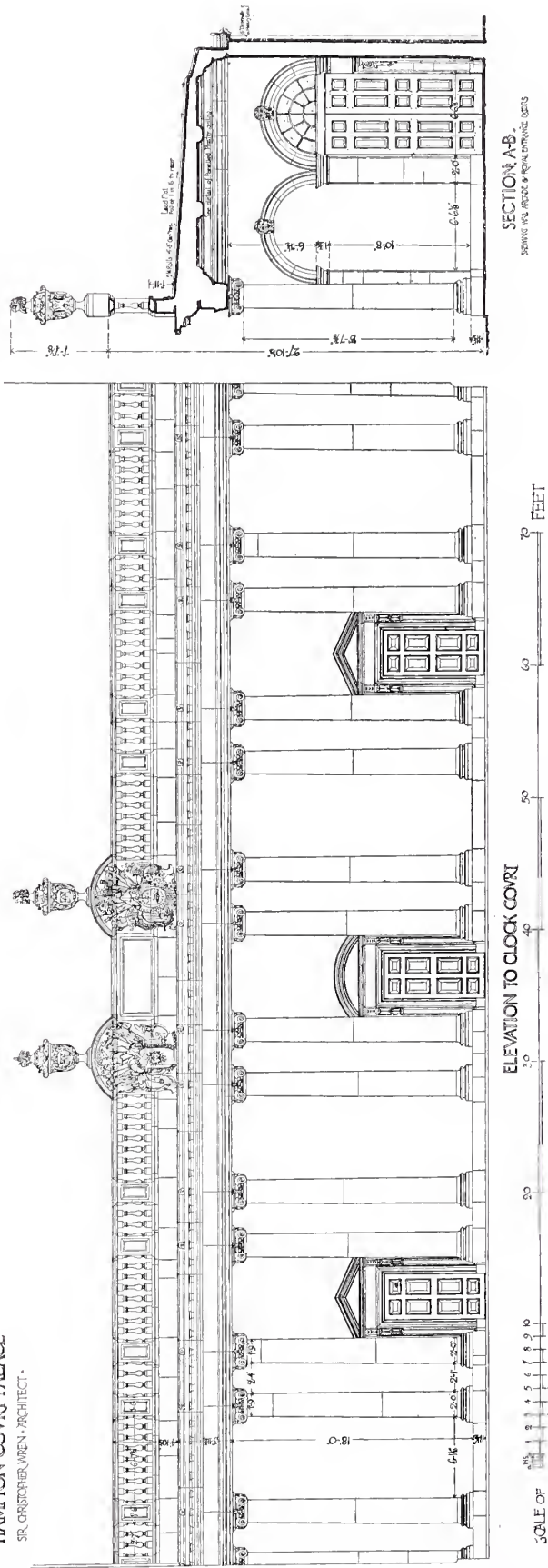


*Photo: Darin Co.*

ROYAL ENTRANCE LOGGIA, CLOCK COURT, HAMPTON COURT PALACE.

ROYAL ENTRANCE LOGGIA.

CLOCK-COURT  
HAMPTON COURT PALACE  
SIR CHRISTOPHER WREN, ARCHT.



MEASURED AND DRAWN BY J. C. ROGERS.





Photo: Dutton Co.

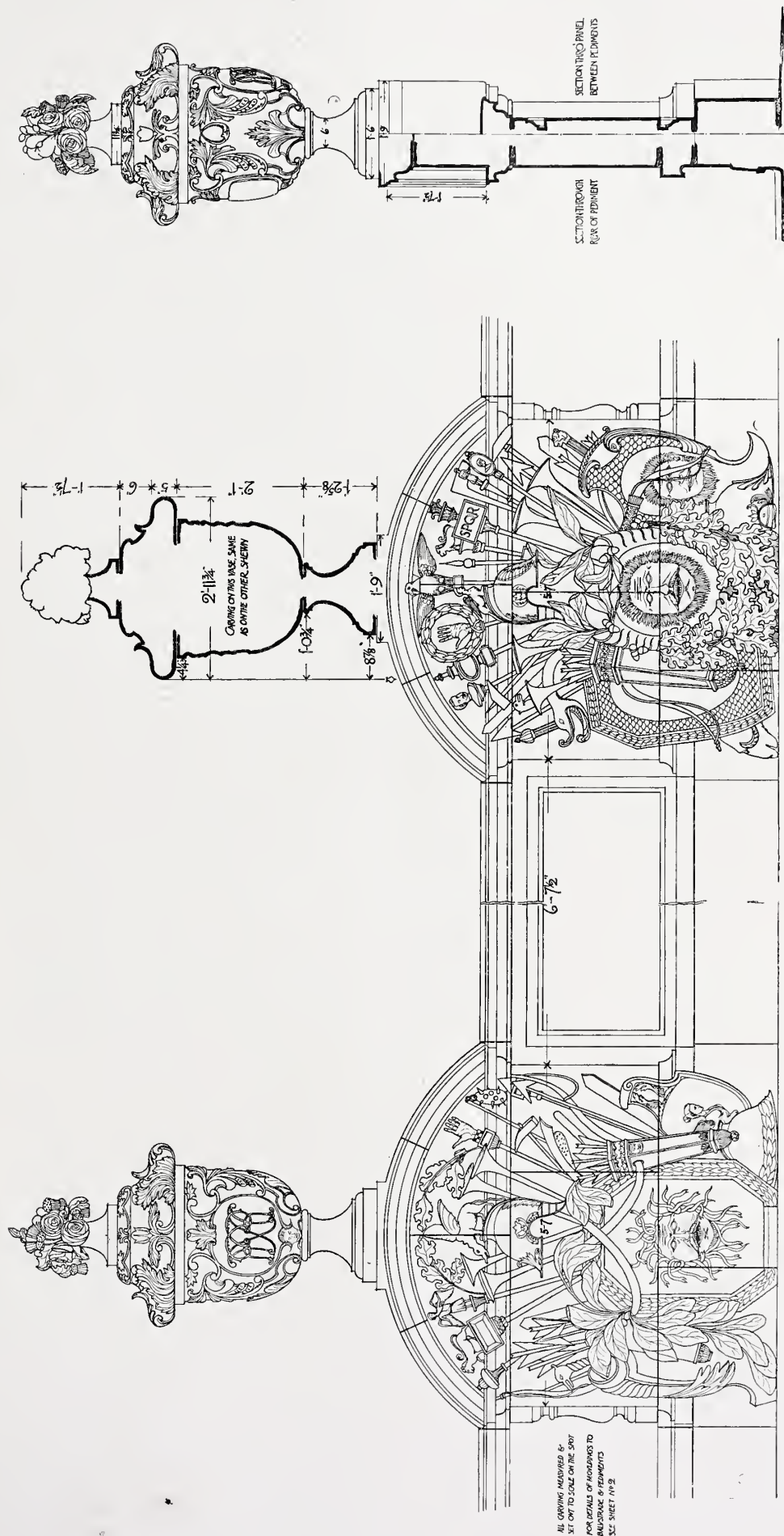
ROYAL ENTRANCE LOGGIA, CLOCK COURT, HAMPTON COURT PALACE.





*The Practical Exemplar of Architecture.*—XXXII. 163

DETAILS OF HERALDIC SCULPTURE.  
& VASES ON BALVSTRADE.



MEASURED AND DRAWN BY J. C. ROGERS.



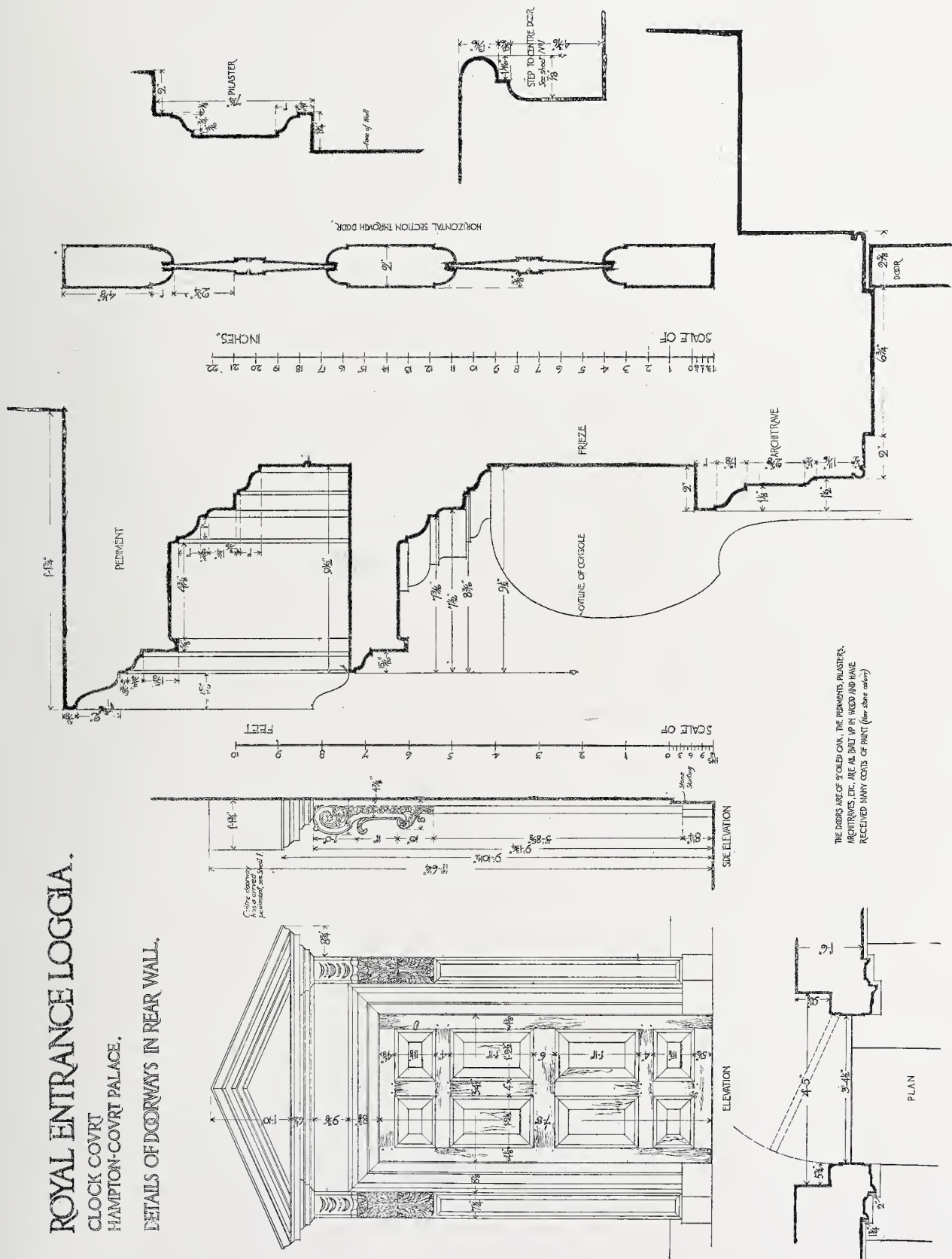
*Photo: Darien Co.*



# ROYAL ENTRANCE LOGGIA.

CLOCK COURT  
HAMPTON-COURT PALACE.

DETAILS OF DOORWAYS IN REAR WALL.

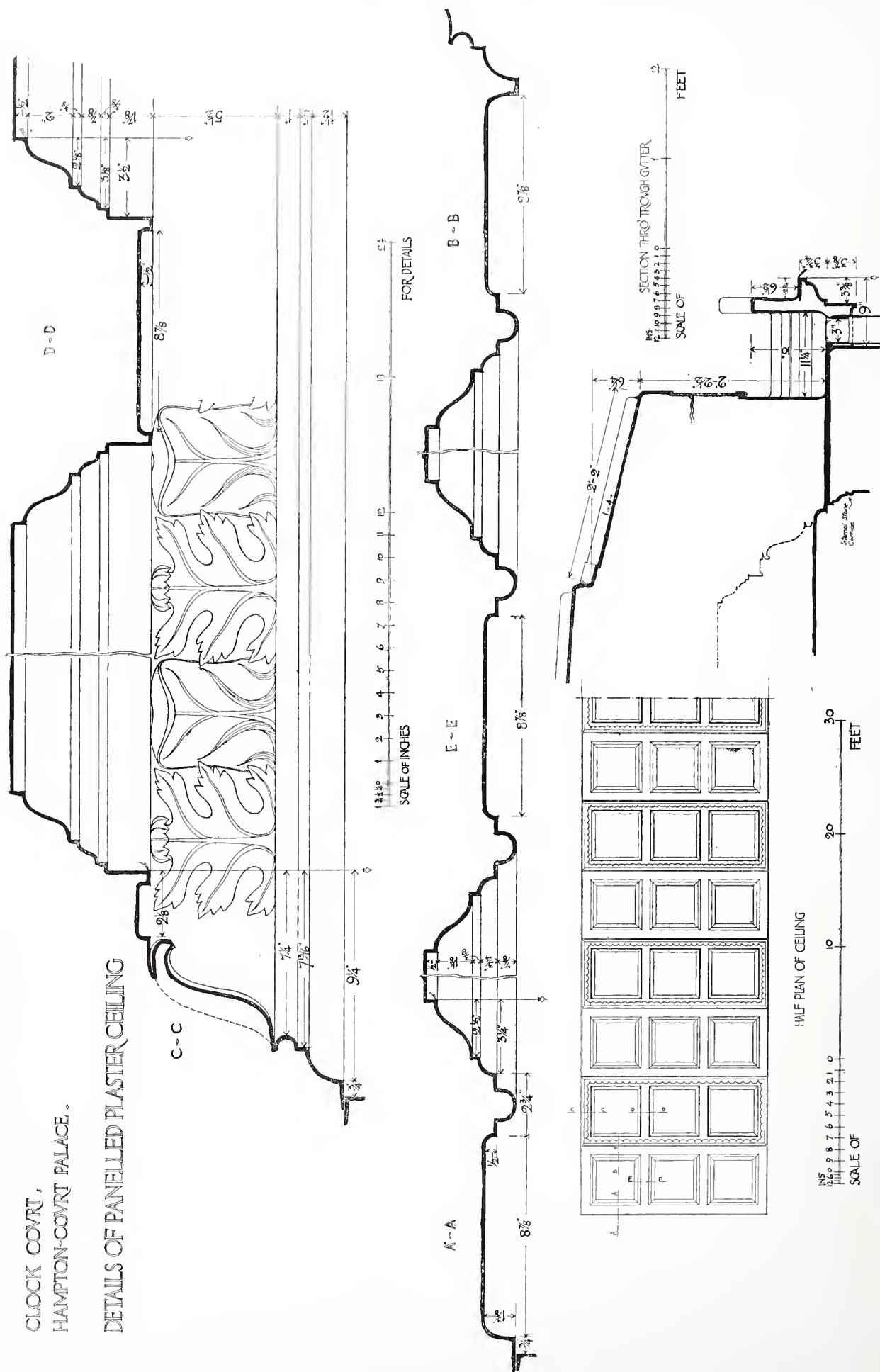


THE DOORS ARE OF SOLID OAK, THE PEDIMENTS, PLASTER, ARCHITRAVES, ETC. ARE ALL BUILT UP IN WOOD AND HAVE RECEIVED MANY COATS OF PAINT (See stone entry)

# ROYAL ENTRANCE LOGGIA.

CLOCK COURT,  
HAMPTON-COURT PALACE.

## DETAILS OF PANELLLED PLASTER CEILING.







*Photo: Darton Co.*

CEILING : ROYAL ENTRANCE LOGGIA, CLOCK COURT, HAMPTON COURT PALACE.





*Photo : Arch. Review Photo. Bureau.*



# Cambridge Colleges.—I.



ANYBODY who attempts nowadays to write anything about the history or buildings of Cambridge must find himself somewhat in the position of the coster in *Punch* who, on being asked why he did not answer back an opponent, spluttered, "How can I, when he's used up all the best words?" The whole ground has, in truth, been quartered over and over again both in learned histories such as the monumental "Architectural History of the University and Colleges of Cambridge," by Messrs. Willis and Clark, and also in numerous popular guides and handbooks. While, therefore, the writer of the present series of articles cannot claim to be adding anything very original to the sum of human knowledge, he hopes that by his arrangement of his subject he may perhaps be enabled to bring out certain features in a different light, and by grouping his illustrations according to their subject to offer a few remarks of interest and value to architects. The photographs here shown have been specially taken for THE ARCHITECTURAL REVIEW with this purpose, and, while certain of the hackneyed views have been omitted, a number have been included which do not find their way into the ordinary guide-book.

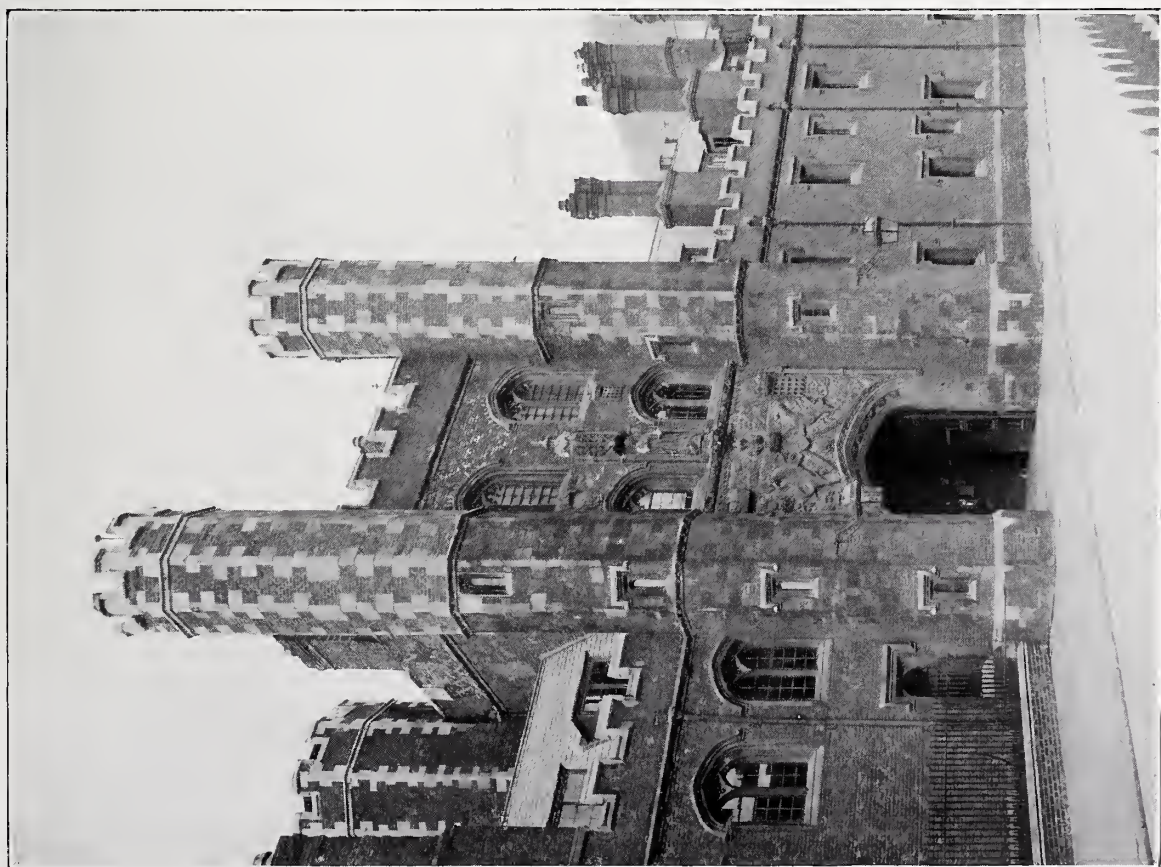
Of the architectural features of Cambridge, none is more distinctive than the fine series of gateways and doorways to her colleges, and this feature will perhaps be as good as any other to stand at the head of these articles. Cambridge is extraordinarily rich in gateways. The most frequent type, as we shall see, is the square three-storeyed block rising above the adjoining buildings and adorned with a turret at each angle, while the fine quality of the heraldic carving to be found upon so many of the gates is another notable characteristic. Of all these gateways, the grandest is the Great Gate of Trinity College (1), commenced in 1519 and completed in 1535 at a cost of £109 10s. The Great Gate, by the way, embodies one of the few remaining portions of King's Hall, which foundation, instituted by King Edward III, together with another named Michael House formed the foundation of Trinity College as constituted by King Henry VIII in 1546. Another portion of King's Hall has lately been found behind King Edward's Gate, facing on to the Bowling Green. It had been faced with eighteenth-century brickwork, and has just been restored. The Great Gate itself, it is worth remarking, was until about the middle of the nineteenth century covered with stucco as to the brick portions, and

even now the general effect remains spoilt by the vile plate-glass windows in the first floor. At one time, as is shown in old prints, an observatory used by Newton had been built upon the top; but fortunately it was not much used, and it was taken down in 1797. Another interesting gateway, in the great court of Trinity College also, is the venerated King Edward's Gate (2), which formed the gateway to the old King's Hall, and is remarkable for its singular cupola of oak and lead. The next two gateways (3 and 4), those of St. John's College and Christ's College, may be fitly considered together. Both colleges alike may, for ordinary purposes, be said to have been founded by Margaret Beaufort, mother of Henry VII, and the two gateways are ornamented with similar designs. The fine vigour and dash of the carving is in each case magnificent, but of the two the St. John's College gate is decidedly the superior, and has claims to be thought the finest in Cambridge. The sculpture over the arch commemorates the founders, the Lady Margaret and her son Henry VII. In the centre is a shield bearing the arms of England and France quarterly supported by the Beaufort antelopes. Beneath it is a rose, above a crown. To the right and left are the portcullis and rose of the Tudors, also crowned, and the ground is strewn with daisies, the peculiar emblem of the foundress. Over all is a niche containing a statue of St. John, which was set up in 1662, after the original figure had been taken away during the Civil War. Very different from these two is the entrance gate to Queens' College (5). Dating from 1448, this gateway is the earliest of the common Cambridge type, rising well above the buildings on both sides, and flanked by an octagonal turret at each angle. The tower is very nicely proportioned, and though quite plain it is as successful as any. In the next illustration (6), showing the Jesus College gateway, we have a very interesting and beautiful bit of brick-and-stone work. The photograph in this instance hardly does full justice to its subject, but it is just possible to see the diaper in the brickwork between the top string and the battlements. This is of yellow bricks on red, and delightfully unobtrusive, though naturally it shows rather more in execution than here. The Gate of Honour (7) in Caius College is so well known as hardly to need description. It formed the last in the series of gates designed by Dr. Caius, which gradually increased in richness in a manner intended to exemplify the career of an undergraduate. The college was entered by a simple archway in the wall, inside which were

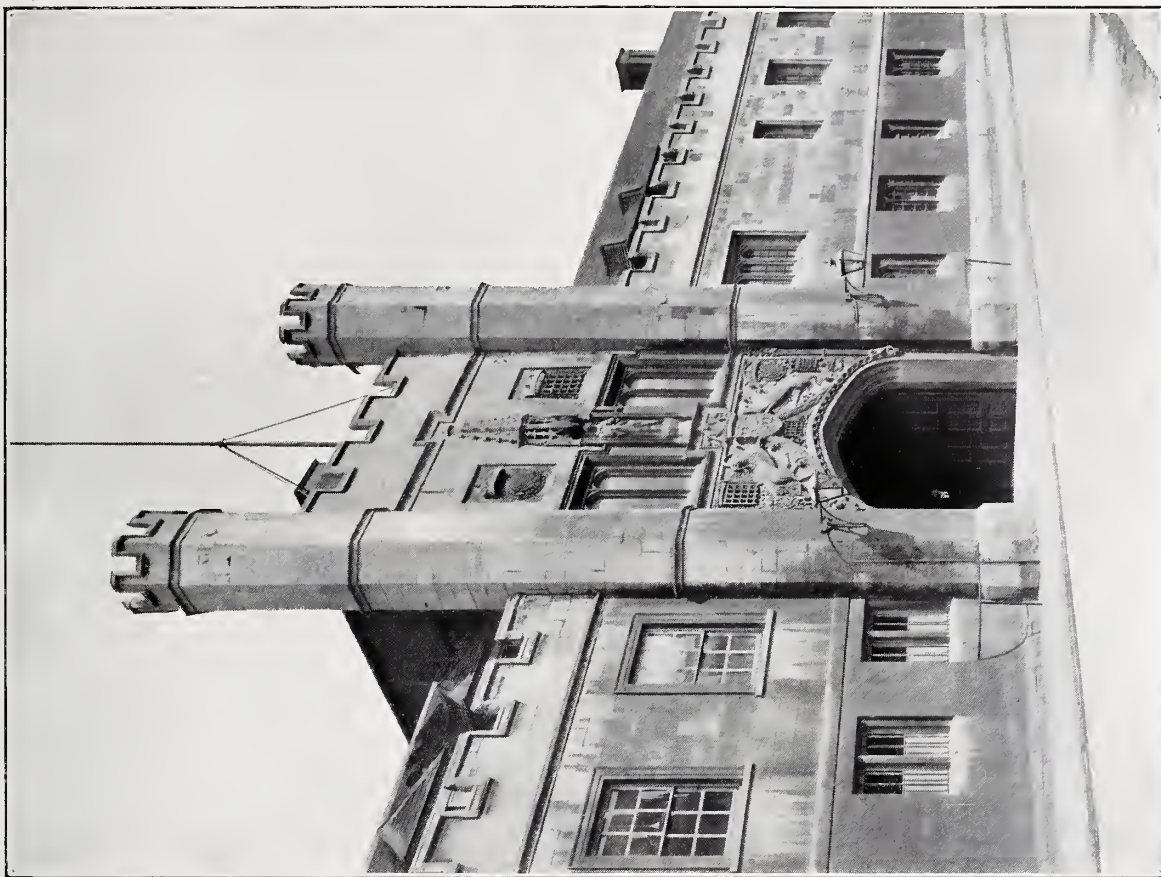


*Photo: Arch. Review Photo. Bureau.*





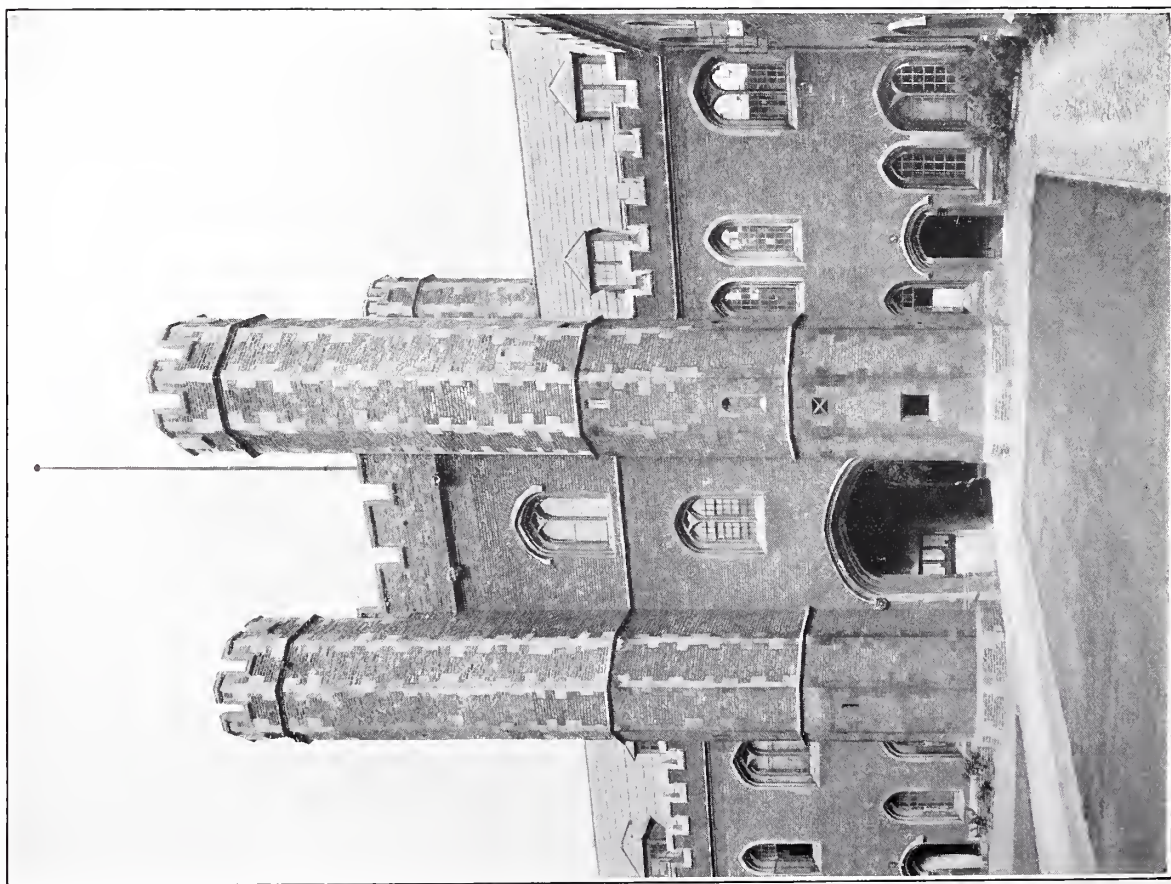
3.—GATEWAY, ST. JOHN'S.



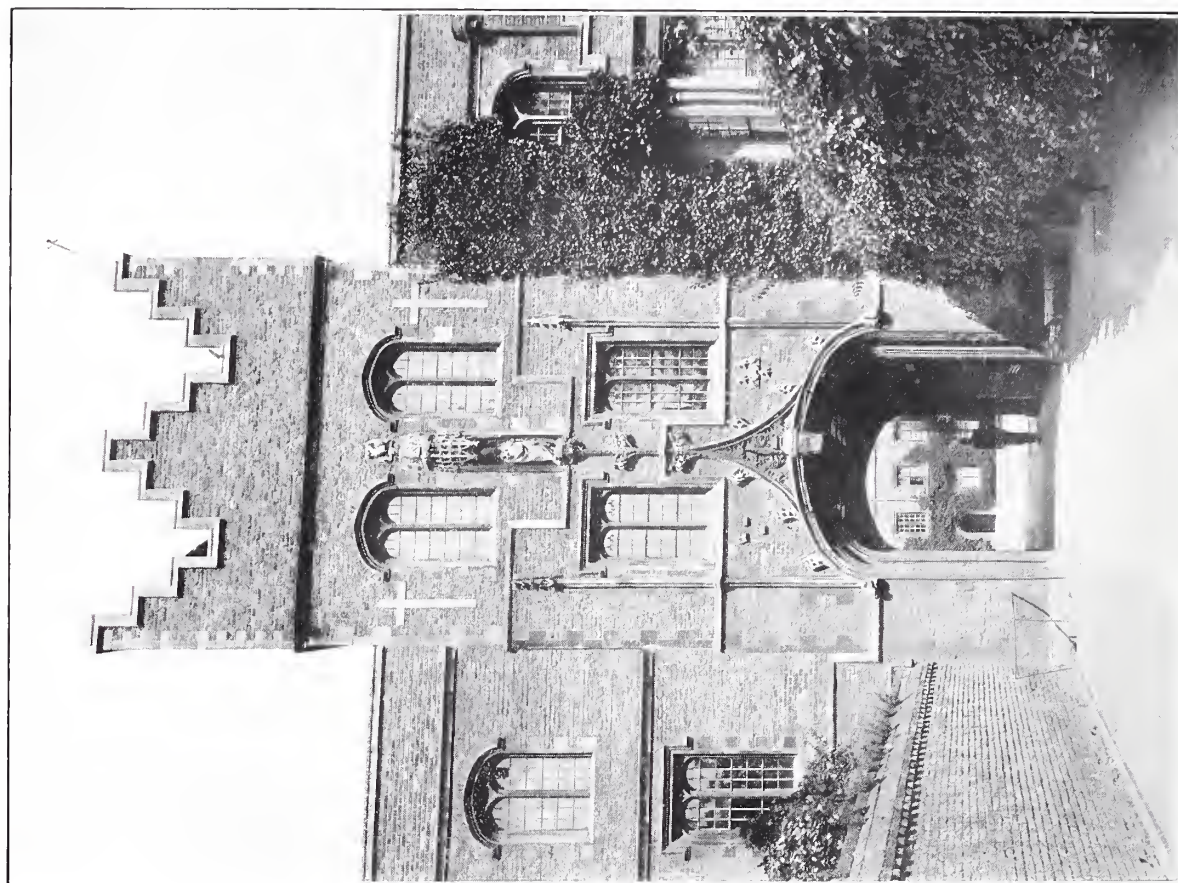
Photos : Arch. Review Photo. Bureau.

4.—GATEWAY, CHRIST'S COLLEGE.





5 — GATEWAY, QUEENS' COLLEGE, FROM FIRST COURT.



6.—ENTRANCE TOWER, JESUS COLLEGE.

Photos: Arch. Review Photo Bureau



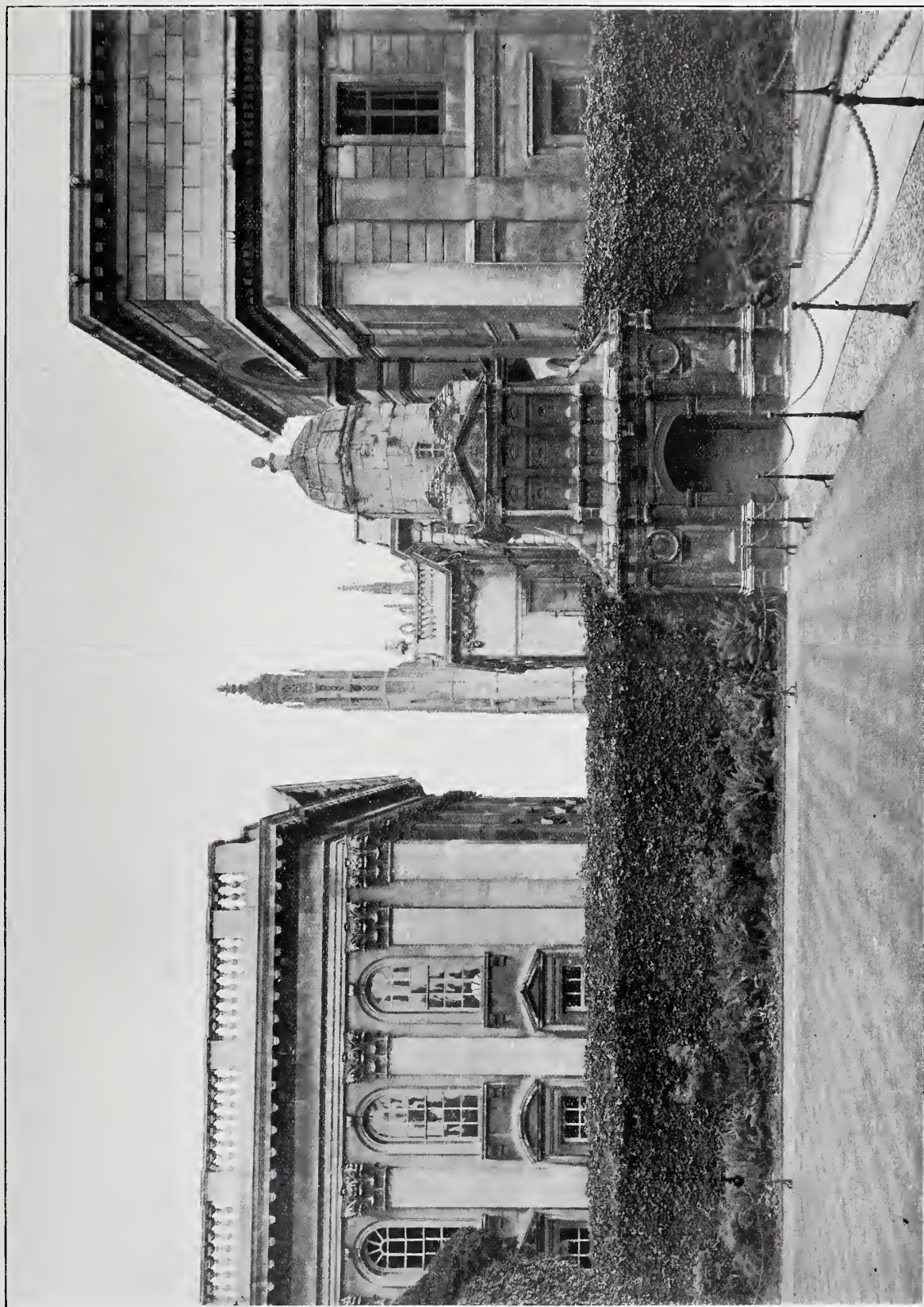


Photo: Arch. Review Photo Bureau.

7.—THE GATE OF HONOUR, CAIUS COLLEGE.





Photo: Arch. Review Photo. Bureau.

8.—GATE OF VIRTUE, CAIUS COLLEGE.

detached columns bearing an entablature with the word *HUMILITATIS* carved upon the frieze. This gate was removed in 1868, and now stands in the master's garden. The second was the Gate of Virtue with the word *VIRTUTIS* inscribed upon the frieze on the eastern side of the arch, while upon the western side was the inscription (8), "IO. CAIUS POSUIT SAPIENTIAE 1567," from which the gate is sometimes, and erroneously, described as the Gate of Wisdom. Last of all came the Gate of Honour built some two years after Dr. Caius's death. With its graceful Renaissance details and admixture of Gothic in the lower portions, this beautiful gate is very different now from what it was originally. Directly above the lowest cornice at each angle, a tall pinnacle reached nearly to the second cornice. More pinnacles sprang from the juncture of the

central stage with the hexagonal tower, and on each side of the hexagon was a sundial, and at its apex a weather-cock in the form of a serpent and dove. These particular illustrations may be dismissed with two remarks. The gable over the Gate of Virtue has no roof behind it, while the photograph of the Gate of Honour is interesting as showing a group of important buildings, the Senate House, King's College Chapel, the Woodwardian Museum, and the University Library, which illustrate examples of architecture of each century (except the seventeenth) from the fifteenth downwards. King's College Chapel is probably the most familiar and popular building in either Oxford or Cambridge, and really little need be said about the west doorway of the chapel (9), beyond pointing out how extremely spirited and curiously large in scale the carving is. This door





Photo : Arch. Review Photo Bureau.

9.—WEST DOORWAY, KING'S COLLEGE CHAPEL.





Photo: Arch. Review Photo. Bureau.

10.—ENTRANCE GATEWAY, PEMBROKE COLLEGE.

is evidently contemporary with the organ screen inside, and belongs to the same period of fine Italian tradition. In the entrance gateway to Pembroke College (10) we get something quite unlike the previous examples shown. The whole forms a very pretty piece of grouping, and the bay windows, together with the great height of the parapet above the string course and the heavy corbelling below the windows, are extremely finely designed. Unfortunately, modern vandalism has largely spoilt the windows with plate glass, and the effect of the whole is marred by the weak treatment both in outline and detail of the actual doorway itself. Architecturally speaking the gateway may be said to date from 1717, when it was faced with ashlar as had already been done in 1712 to the rest of the street front; but the original design was closely adhered to. One little

feature which comes into this illustration is the rivulet flowing between the roadway and the pavement which disappears underground just past this gateway. Another similar stream flows along the opposite side of this same road, and a third goes along the road past Christ's College. These watercourses, carried out in 1610 for the "cleansing easement benefit and commodity of divers and sundry colleges halls and houses of students within the University, as also for the cleansing and keeping sweet one common drain or ditch commonly called the King's Ditch, and for the avoiding the annoyance infection and contagion ordinarily arising through the uncleanness and annoyance thereof," terminated for the most part in a fountain in the market place. This conduit was said—wrongly—to have been built at the sole expense of Thomas Hobson, the famous carrier to





*Photo : Arch. Review Photo. Bureau.*



*Photo: Arch. Review Photo. Bureau.*

12.—DOORWAY, SECOND COURT, ST JOHN'S COLLEGE.

whom Milton ascribed two sonnets, and eponymous hero of the phrase "Hobson's choice," and is still called by his name. It now stands some little way along the Trumpington Road. Of the next illustration, which shows a doorway in Jesus College leading into the second court (11), there is really nothing very much to be said, but attention may be called to the cock which is the principal emblem of the college, and recalls John Alcock, Bishop of Ely, who by a charter of 1497 converted the old existing nunnery into a college. With a doorway in St. John's College, leading to a staircase in the second court (12), this branch

of our subject comes to an end. This second court at St. John's College was mainly paid for by the Countess of Shrewsbury, and was built between 1598 and 1602, and is interesting because it was an early example of a building wholly erected by contract. The doorway here shown is actually quite small, but it is made important by its vigorous treatment, and was evidently a later addition. There is only just room to fit in the doorway, but the design is so bold that all feeling of overcrowding is avoided.

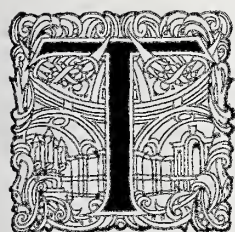
MAXWELL H. H. MACARTNEY.

(*To be continued.*)



## Notes of the Month.

*The Case of Bath Street at Bath—Emotion in Architecture—St. Anne's, Soho—  
Historical Monuments—The Relentless Scythe of "Progress"—A Piece  
of Roman Sculpture—A Mysterious Deputation.*



THE letters recently published in *The Times* on the subject of the threatened mutilation of Bath Street will have helped to give publicity to a proposed act of vandalism that should not be allowed to pass unnoticed;

they may perhaps succeed in making public opinion sufficiently strong to influence the corporation of Bath to repeal their decision granting the necessary powers to do this destruction.

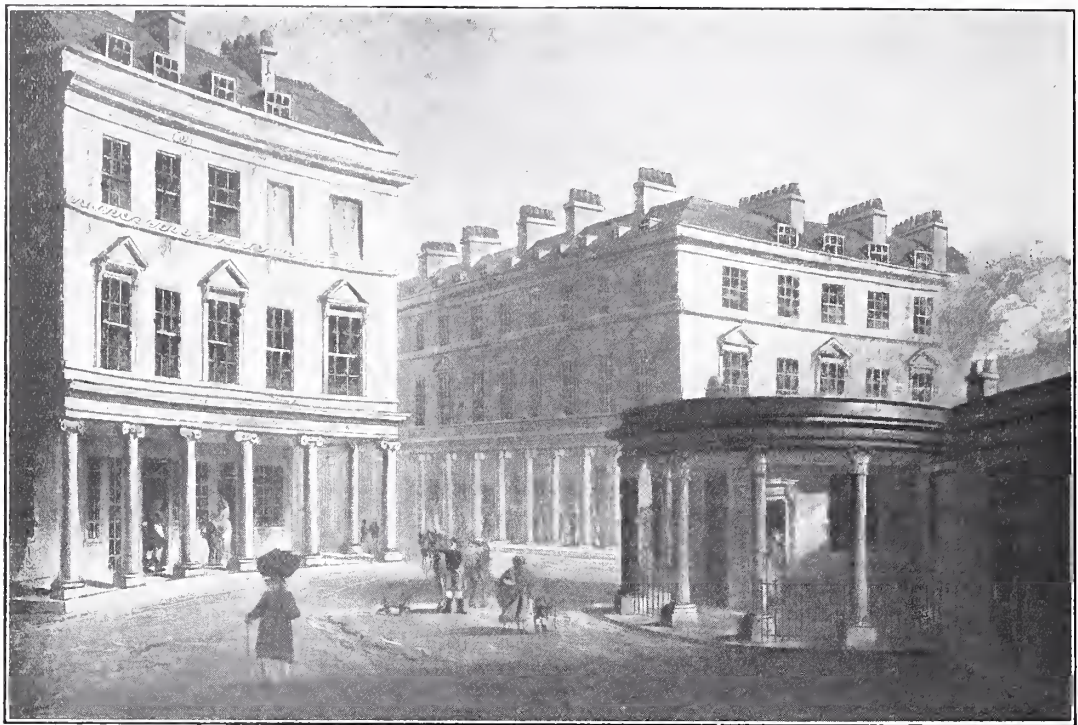
Briefly the proposal is this—to build a new hotel in Bath Street, which will necessitate the removal of a colonnade forming part of a scheme which includes the Roman Baths and the Pump-room.

It has been pointed out that it is not impossible for some scheme to be designed whereby the present derelict hotel should be rearranged, and all the comforts to which modern travellers are accustomed provided, without interfering in any way with this street.

Bath Street is an excellent example of effective planning. It is of a fair length, and spreads out at its terminations to crescents with centre-pieces of a fountain at one end and a small one-storey building at the other, half closing the vista in a most elusive way. The street and crescents are colonnaded with slender Ionic pillars of Bath stone carrying walls two storeys in height, covered by a mansard roof with dormers. The windows on both floors are plain square openings; every third window on the first floor, however, is ornamented with a frieze decorated with festoons, crowned with the usual pediment, giving a rhythm to the façades. It is not suggested that the architecture is of a very high order; but it is simple, and within its limitations good. The general design and arrangement of the street is admirable, and its 120 years has given it a fragrance so pleasant that one would not willingly lose it. Besides, it has associations, and we have all walked with Jane Austen's very respectable progeny in the flecked light and shade of these colonnades. An inscription on the



BATH STREET, BATH, AS IT IS TO-DAY



VIEW OF CROSS BATH, BATH STREET, BATH.

*From an old print of 1804.*

foundation-stone tells us these buildings were erected "for the dignity and enlargement of the city" in 1791 by delegates from Parliament, the mayor J. Horton, and T. Baldwin the architect.

A great part of the dignity of Bath was imparted to it by the Woods in the early part of the eighteenth century. The elder Wood was an architect of great ability, to which his master-work of Prior Park, near Bath, amply testifies. Ralph Allen's town house, though much abridged in length, is also a fine masculine piece of work, and quite worthy of Wood; but it is chiefly to his appreciation for vistas and a fine sense for balance and composition, the bigger elements of architecture, that Bath owes its character and charm. In applying these effects to the street architecture he made it a model which in many respects is one of the finest in Europe.

The treatment of the Crescent and the "Circus" are admirable examples of street architecture, and terminating as they do long vistas become by their arrangement very high art indeed. By the introduction of these devices into planning Wood did a great service to English architecture.

The elder died in 1754, and his son in 1782. Baldwin proved a worthy successor. The course of architecture taken in the eighteenth century made it impossible for him to guard the vigour of the earlier men; his work is more trifling, and was apparently influenced by Adam. But the apprecia-

tion of the wider issues of his art he received as an inheritance—the sense for columnar effects in perspective and ordered design was his, and of these qualities Bath Street is a good example. It is an extremely refined piece of work, and although on a small scale has a stateliness unknown to most of our towns.

Have the guardians forgotten "the honour and dignity of the city" that they are willing to part with it? It is true there are pecuniary considerations, but surely there are others more pressing, more worthy than the immediate one of money. For one thing there is the tradition of a city that was built for the pleasure of its citizens, its visitors and admirers—is this to be set at naught?

Besides, the time is curiously inopportune for mutilation of this sort. The Local Government Board is giving considerable attention to questions of town planning on comprehensive and sane lines, the public is awakening to the possibilities of civic architecture, and architects are responding to these feelings, and the Palladian manner is being advocated on all hands—at this time, we say, mutilation is curiously inopportune.

Had the plan of either Evelyn or Wren been adopted for London we might have had colonnades and vistas on a magnificent scale with a corresponding stateliness and grandeur; but that is all a dream to us now. But we have Bath with its carefully planned streets, colonnades, wide side-

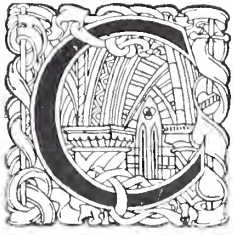


walks, pleasant vistas, and all the beautiful effects incident to thoughtfully considered architecture. Do not let us, then, without a struggle, have it abridged by the least iota.



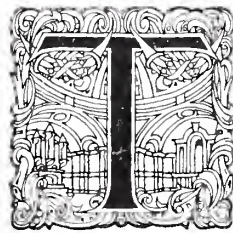
HE intellectual standard of criticism in art and architecture having been for a long time in the ascendant, there seems for the moment a revulsion in favour of the more emotional school. Mr. Voysey, lecturing to student builders the other evening, exhibited in his own proper person something of the animus of the new movement when he asked and answered the question, "What has the intimate knowledge of the history of Greece and Rome done for us? It has made us vain, not thoughtful; arrogant, but not emotional. Let us say," he proceeded, "that we are at the end of a hideous night; for all around us are signs of spiritual activity and of a reaction from materialism." Pay more attention to spiritual matters, he said, and we shall regard ugliness as a form of sin. Perhaps it was some such concrete realisation of "the exceeding sinfulness of sin" that prompted the observation by another apostle of artistic feeling that certain buildings "swear at you as you pass." One expects some originality from Mr. Voysey, and certainly some of these are new ideas. It is usual to become vain and arrogant with study! One remains "thoughtless" and without emotion before what moves one to admiration. Some mitigation of the severity of the coldly intellectual view may have become necessary; but the danger of tending towards the extremes of emotionalism is equally for avoidance. Some expounders of the faith have even gone the length of declaring that modern buildings owe too much to the set-square and compasses, and hence are spiritless. Mr. Voysey, for instance, deprecates over-insistence on mere mechanical perfection, and points to "the soft effect of the outline of an old building when the angles were put up by eye compared with the hard mechanical effect of the modern drafted angle." This is a somewhat dangerous doctrine for babes and sucklings, who are exceedingly apt to wrest such teaching to their own destruction. It seems not to have occurred to Mr. Voysey that age is a sad wanton and wears away sharp angles and delves the parallels in beauty's brow. That some old builders made their angles true and firm is shown by the few buildings spared by the house-breaker. Mr. Voysey, however, cannot be accused of running to emotional extremes. In fact, the authentic emotionalists would probably suspect him of an inclination to-

wards rationalism; for in stating his preferences he is never at a loss for a reason for his faith. Thus, in imagining a decent dwelling, he asks for no cornices, which produce shade; for no ornament on the ceilings, which can only be seen at the expense of a crick in the neck; and no finger-plates, "because they suggest that I keep dirty fingers in my house." Mr. Voysey would be happy to build in some sunless locality. He might there use cornices without fear of shadows, and even dirty fingers would not be noticed. It may be taken, however, as one of the many and various indications of the growth in volume and force of the feeling to which the Rev. Professor Caldecott gave expression in a recent lecture on "The Place of Emotions in Mental Life." This philosopher boldly maintained that for the present rationalism or intellectualism had exhausted its force, and it was therefore important to give more attention to the study of the emotional aspect of life. Emotions, he said, influenced our power to receive ideas, and stimulated creative imagination. Knowledge "was largely constituted under the guidance of fears, hopes, and passions, and in forming it we were much more like artists than had hitherto been supposed. . . . Love, hope, fear, and faith made humanity, and the first especially was the crown of emotional life." These utterances are cited as showing in what quarter the wind is set; and there is no counterblast in the Slade Professor's recently issued "Notes on the Science of Picture-making," in which the ominous word "Science" seems to be neutralised by the professor's definition of a work of art: which, he finds, should summarise "personal experience emphasised by emotion in terms of decoration." The difficulty of emphasising it in terms of reinforced concrete is perhaps an irrelevant insinuation; but when the experience has been acquired, it is possible—would that one were sufficiently sanguine to say probable—that the emotion and the decoration will redeem the situation without any overwhelming suffusion of "fears, hopes, and passions"; while yet, to quote a memorable saying of Professor F. M. Simpson's, there may be occasionally found in it "a trace of that indescribable something which makes one catch one's breath on first seeing it and exclaim, "By Jove! that's jolly!" For a professor the expression borders on emotion; and since it was made in 1897, it is plain that the note of emotionalism in architecture is not a fad of the moment. But just now it seems to be waxing in momentum; and the inconsistency with which it is being sounded in so many different directions stirs to fresh energy the sometime slumberous "hopes and fears for art" and architecture.



CONTRARY to the customs of the country, no outbreak of passionate protest has greeted the proposal to make extensive alterations at St. Anne's, Soho, and the vicar has obtained his faculty without opposition. The proposed renovation of Dyce's decorations at All Saints', Margaret Street, is exciting keen controversy, but there is never a murmur against the structural alterations in connection with St. Anne's, Soho, where, however, the proposed changes mainly affect the vestry building. The vaults beneath the vestry are to be transformed into a basement which may be used for a boys' club (pavement lights being provided if the Westminster City Council will consent); the ground floor is to be made into a choir vestry and caretaker's quarters, and an entrance is to be cut through into the church through the ground floor; the back additions are to have their walls thickened to carry the additional weight of the two new storeys, part of the south wall of the church being used as a party wall, and a superfluous window to a gallery in the south-east corner of the church will be blocked. Even if the church itself had been more seriously implicated, nobody, it may be supposed, would have greatly cared, for neither by its intrinsic merits nor by its associations does it make any very potent appeal to the emotions. The main fabric was built in 1686 by the senior Hake-will, on a spot which was formerly known as Kemp's Fields. The most interesting feature is the tower, which was rebuilt by S. P. Cockerell "about 1806" some say, although the vicar, in applying in person for his faculty, stated that the vestry hall and lodge were erected under a faculty in 1802, "when the present tower of the church was built." The tower was of sufficient interest to attract the attention of the fastidious James McNeill Whistler, who many years ago contributed a sketch of it to this REVIEW. It forms, in fact, the frontispiece to the first volume, which was published in 1897. It has been supposed—very fancifully, and perhaps quite erroneously—that the name Soho has a direct reference to building. "Soho is the same as 'Pray stop!'" Hence it may have been applied [in this district] to the extension of building in this direction, more especially as it was prohibited by a proclamation in 1671." But Soho is found in the rate-books of St. Martin's as early as 1632. Soho, like almost every other district in London, has its literary and artistic traditions. In Greek Street the elder Wedgwood had ware-rooms before he removed to St. James's, and in the same street Lawrence resided before he became Sir Thomas and R.A.

Sir James Thornhill lived in Dean Street, where he painted his staircase walls. At the "Turk's Head," in Gerard Street, Johnson, Reynolds, and Burke (the last-named was living in that street at the time of the trial of Warren Hastings) founded in 1764 the Literary Club. At the "Turk's Head" there met, as early as 1753, a Society of Artists, and it was from the same house that a similar society petitioned George the Third to patronise a Royal Academy of Art. It was in Gerard Street that, in 1700, John Dryden died, and his funeral procession had not left the street when it was disgracefully disorganised by "a party of drunken Mohocks," headed by a noble lord. The peculiar businesses of Wardour Street were probably introduced by French Protestant refugees. St. Anne's stands sentinel in the midst of many memories, which it at least focuses if it does not share in them. It is true that this simile loses much of its force in consideration of the comparative youth of Cockerell's tower, which cannot have witnessed much more than a century's tale; but, on the whole, one must feel glad and grateful that a worse fate has not happened to St. Anne's, Soho, than that expressed in the terms of the new faculty.

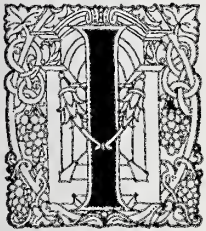


THE zeal for historical monuments, which has been, no doubt, stimulated by the prevalence of pageants, is to receive further illustration at Brentford and at Reading. At Brentford a still stronger stimulus has been provided by the researches of Mr. Montagu Sharpe, Chairman of the Middlesex Sessions, who, in a paper on "The Great Ford across the Lower Thames," supports the view that when, in 54 B.C., Cæsar crossed the river, which he found fordable at one place only, and that with difficulty, the spot indicated was at Brentford, and not, as Camden and others have supposed, at Coway Stakes, fourteen miles higher up stream. With later events of historical importance Brentford is associated with less incertitude—as the Synod of 790, the battle between Ædmond Ironside and Canute in 1016, and the engagement between the Royalists and the Cromwellians in 1642. It has been decided that these associations are worthy of commemoration by a monument. Inscriptions, it is stated, will be cut on granite that was formerly part of the old bridge over the Brent, but whether or not there is to be any statuary is probably a question of funds. A mere landmark is perhaps a sufficient indication of the scene of happenings for which supreme importance can hardly be claimed; but no matter how simple this



“monument” may be, it is a welcome sign of a revival—or, perhaps, it would be safer to say an awakening—of the historical sense, which may yet materialise in forms that may appeal more forcibly to architect, painter, and sculptor. At Reading, Dr. J. B. Hurry has suggested to the corporation that the founding of the Abbey there, by Henry Beaucherc, in 1121, and that king’s burial on January 4, 1136, before the high altar of the Abbey Church, in the presence of King Stephen, are events worthy of commemoration in artistic form. Accordingly, Dr. Hurry offers to erect, on the site of the abbey, a memorial to Beaucherc, for which Mr. W. Ravenscroft has prepared a design. It represents an Early English cross, to be 20 ft. high, carved in silver granite, with mouldings appropriate to the Plantagenet period. The corporation have not hesitated to accept Dr. Hurry’s generous offer.

\* \* \* \* \*



N his march, Progress—pregnant with much that is good and beautiful as with much that is evil and vulgar—is ruthless, like the busy scythe of Time: is continually active and as little discriminating—the wise and the good equally with folly and

badness are mown down. We have already noted the proposed mutilation in Bath Street.

The house-breaker is as busy in Paris as he is here, but public opinion is less strong in that country than in this against obliterating these landmarks in history—these ancient buildings. Nothing seems to be sacred, and the marks of the 14th and 15th centuries disappear in a night and no questions are asked. Town planning on a great scale has been responsible in the past for some of this demolition. If something is taken, something fine or noble is often given in exchange; but in England we get nothing back but barrenness and vulgarity.

Brent House at Brentford is to be pulled down to make room for two modern villas, and so another Georgian building is gone. It is a plain brick building three storeys high, with a frontage of five windows on each floor, diminishing in height on the various floors. The windows have arched heads with stone keyblocks, and the sash-frames are put close to the face of the brickwork; the sashes are divided by astragals with well-proportioned panes. In the centre of the front a porch, consisting of projecting wooden pillars carrying a circled pediment, marks the entrance. The roof is hidden by a brick parapet.

Nell Gwynn is supposed to have lived in it; Charles II. is said to have ridden up the staircase on horseback—rather a difficult feat.

But the house does not seem to have been erected till the 18th century, of the building of which century it is a good specimen. The staircase is, however, the most interesting feature. The ramped handrail, the spiral balusters with little Corinthian columns for newels, the beautifully carved spandrels to the steps, and the treatment of the apron to the landing with its carved frieze of flowing acanthus, make it a charming example of work of this period. Probably it was designed by a builder, like so many of these quiet brick frontages with which we are all so familiar—modest and orderly architecture guarding in its russet brickwork a memory of old times. At the middle of the 18th century architecture had become a thing for the Virtuoso, above the understanding of humble minds; and while correct Palladian buildings, with all the life gone, were being designed by the architects, the builder was holding fast to a tradition of fine building.

The number of books on architecture published in the 18th century was legion, many of them addressed expressly to builders, who were, besides being fine builders, keeping alive a dying tradition.

The architecture of this century is fast disappearing from our streets; indeed, whole districts get wiped out in a few years. Still, there is much left, and it is possible, nay easy, to drop out of the hurly-burly of some great thoroughfare into some quiet street retaining from end to end its character.

Many a quiet brick frontage from that century, that must surely have loved orderliness in building, still looks out on the bustle and a mode of life foreign to that which engendered it. The old brickwork, deep red-coloured—like masses of wall-flowers which keep for us an odour of childhood—guards the faint aroma from an earlier century when London was nearer the country.

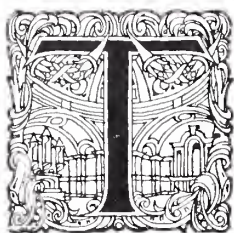
Plain and without affectation of any sort this quiet modern style never ceases to interest. East and west, everywhere they are to be found, modest and seemingly memorials of other days. Not, however, altogether devoid of conceits and idiosyncrasies, speaking of the varied temperaments of their forgotten builders—moulded cornice and doorpiece, devices cut into the rubbed brick window arches, strings and mouldings, all speak of them—the modest forgotten dead.

The doorpieces are in infinite variety—in brick, in stone, in wood, with projecting hoods supported by marvellous dainty brackets, shell hoods wrought in plaster, wooden pillars fluted to entice the play of light and shade, with capitals of all kinds.

The variety is exhaustless. How well they mark the entrance, and withal with such modest

demeanour that we would willingly pass in and out by these in our daily walks. The doorways are usually well proportioned, as are the windows and the few ornaments used, and the building is always of the highest excellence.

While amateurs and professional architects were enamoured with Palladio, they employed only stone in their buildings. The traditional feeling for brickwork, which became so much an English material in the 16th century and which Wren knew so well how to handle, was known to the builder. He it was who built many of these old houses where many of us would fain dwell and repeople again their old panelled rooms.



THIS fine piece of sculpture was discovered recently in a villa outside Rome. It is composed of segmental slabs of marble, each with a draped figure cut in low relief, with a border at the top. With our present information it is

impossible even to conjecture to what use it was designed. The idea of the sculpture and the drum form of the marble remind us of the bases of the pillars from the Temple of Diana at Ephesus, although it is not suggested that its use was at all similar. It may have formed part of a tomb or fountain. But the real interest of the find is the sculpture itself. The carving of the thin drapery, half veiling the form underneath, is good; its easy flow, its soft clinging to limb and body, the light-



Photo: Topical.

SCULPTURED SLABS RECENTLY DISCOVERED  
IN A VILLA NEAR ROME.

ness of the portions set free of the figure, its pleasant contours and folds, are infinitely pleasing. Its design gives the figures life and action, so that they appear to dance in rhythmic motion. The slow movement of the body and limbs is easily felt under the soft draperies, affecting us like "unheard melodies," and these are by far the sweetest and most subtle which—

" . . . pipe to the spirit ditties of no tone."

She is a graceful lady, the centre one, with the stately movement of her body, the fall of the reluctant clinging draperies, their escape over her shoulder to wanton with the wind; the bending and attitude of the arm, lifting away with dainty finger the too intimate touch of the drapery. The raising of the arm half conceals, half exposes, her bosom—

"Thou still unravished bride of quietness."

The figure on the left pulls the draperies from her knee to give freer action; the right leg is taken across the body to give the forward movement, whilst the head is turned backwards. The third of the dancers moves away like a wingless Victory.

From these indications we are inclined to think it a late Græco-Roman work, our opinion being the more confirmed by the exquisite border finishing the drum. Suggestive of the twining of honeysuckle with the wild rose and other flowers, its execution is so delicate and intimate, and withal so full of art, that we prefer to believe it the work of some Greek.

The fragment has been offered to the Italian Government for 300,000 francs, and in all probability they will accept it.



"IMAGINARY conversations" are a delightful device in literature, when the reader is in the secret of their genesis; but surely they need never leave him in doubt as to whether or not they have actually occurred. A well-

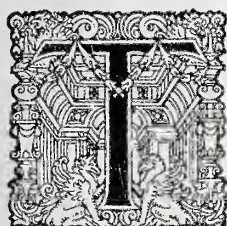
known provincial paper published, the other day, a very ably written leading article on the subject of copyright in architecture. This article was apparently based on the assumption that (we are quoting the words of the article) "during the past few days an influential deputation has waited on Mr. Asquith with a request for legislation in that direction [the securing of copyright in buildings] in the United Kingdom." It was further stated that "the Prime Minister found it necessary to throw cold water on the proposal." In face of such positive statements, we do not like to assert bluntly that no such deputation has been received by Mr. Asquith; but, after inquiry of his private secretary, we can get no confirmation of the report. We await our provincial contemporary's elucidation of the mystery.



# Current Architecture.

## NEW CENTRAL LIBRARY, NELSON, LANCASHIRE.

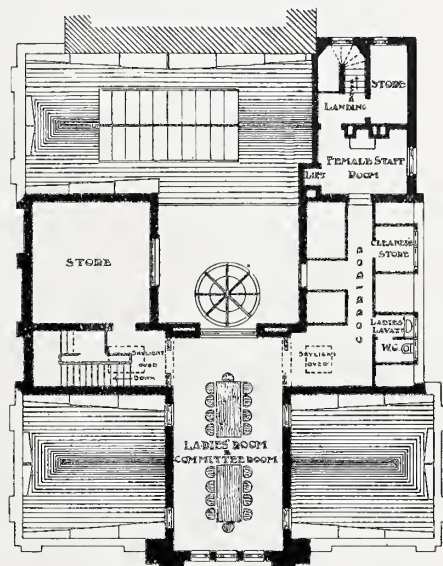
J. RIGBY POYSER AND W. BRANDRETH SAVIDGE,  
ARCHITECTS.



HIS building is situated at the junction of Carr Road and Bootle Street. The site is a very restricted one for the accommodation required, which had to be confined as far as possible to the ground floor. The building exter-

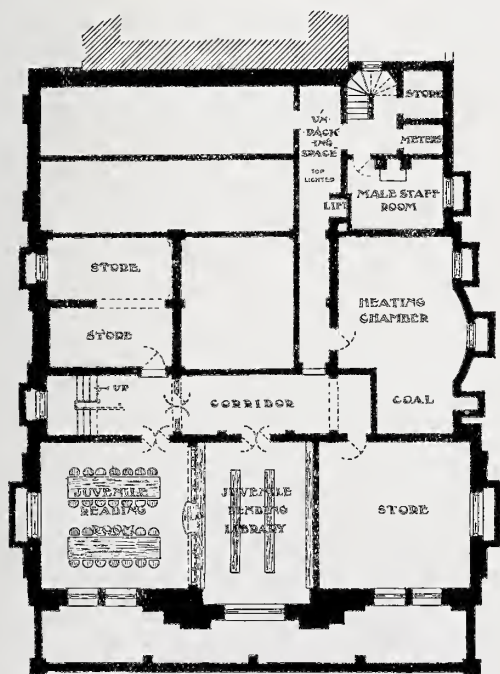
nally is faced with rubbed Keighley and Catlow stone. The roofs are covered with Arfon green slates, with the exception of the roof over the hall, which is of concrete and steel covered with asphalt. The interior woodwork generally is in Danzig oak, as well as all furniture and fittings. The general contractor was Mr. T. E. Sugden, Keighley, and the following are some of the sub-contractors:—Stone carvings, H. H. Martyn & Co., Cheltenham. Arfon green slates, W. Thornton, Bingley. Casements and fittings, Williams Bros.

& Co., Chester. Patent glazing, W. H. Heywood & Co., Huddersfield. Stone, &c., Standard Range and Foundry Co. Sanitary ware and fittings, W. E. Farrer, Birmingham. Mosaic flooring,



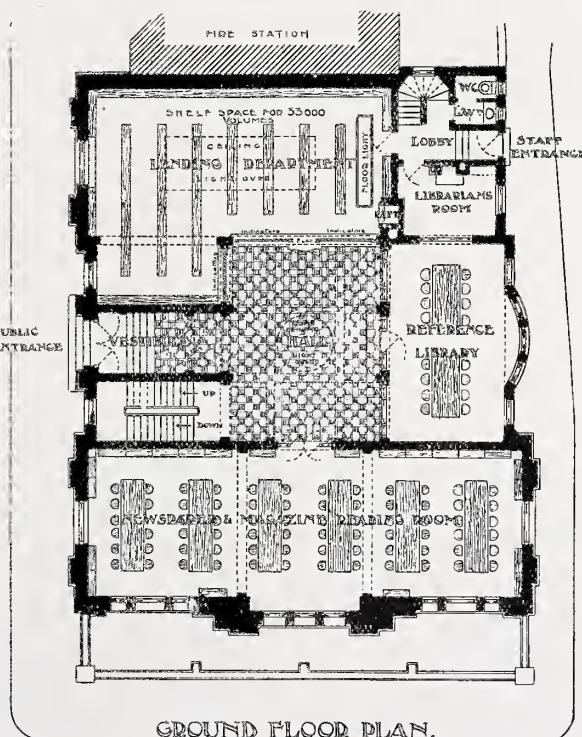
FIRST FLOOR PLAN

Scale of 0 10 20 30 40 50 Feet.



BASEMENT PLAN.

Scale of 0 10 20 30 40 50 Feet.



GROUND FLOOR PLAN.

CENTRAL FREE LIBRARY, NELSON.

JOHN R. POYSER AND W. BRANDRETH SAVIDGE, ARCHITECTS.

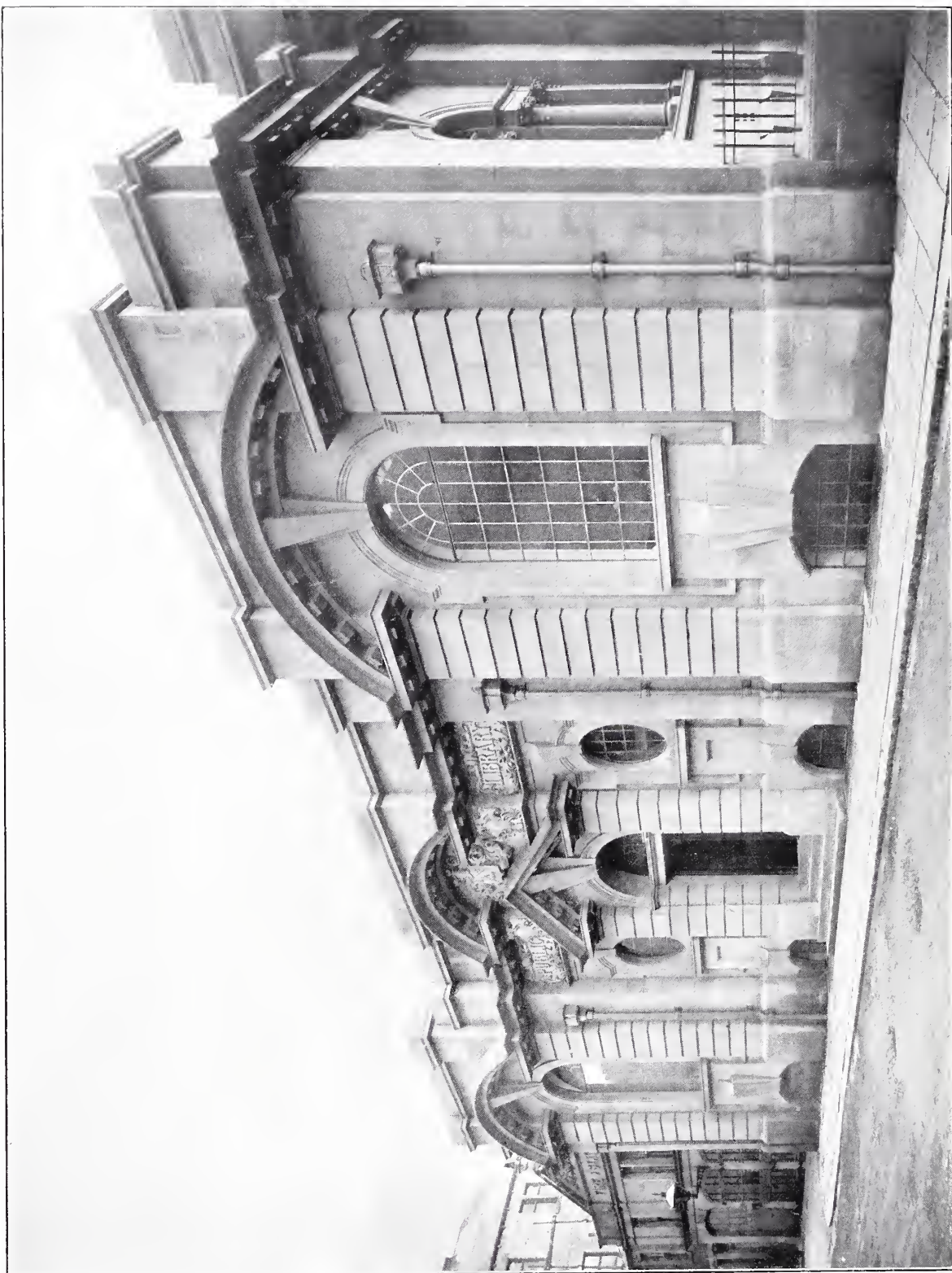


Photo : T. Lewis.

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*Photo : T. Lewis.*

The Hall with Lending Library indicators.



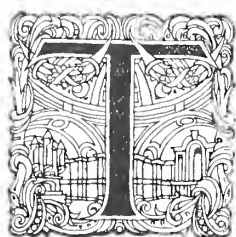
The Hall from the Vestibule.

CENTRAL FREE LIBRARY, NELSON. JOHN R. POYSEY AND W. BRANDRETH SAVIDGE, ARCHITECTS.

Diespeker & Co. Electric wiring, Carter & Co., Nelson. Modelled plasterwork, the St. George's Guild. Stained glass, Williams Bros. & Co., Chester, and Mr. R. Bennett, Manchester. Electric light fixtures, the General Electric Co., Manchester. Door furniture, James Gibbons, Wolverhampton. Gates, railings, &c., Jones & Willis, and the St. George's Guild. Stair treads, Patent Victoria Stone Co., Ltd. Heating and ventilating, James Stott & Co., Oldham. Special furnishings, Jas. Garvie & Son, Aberdeen. Ordinary furnishing, J. Wood & Co., Harrogate.

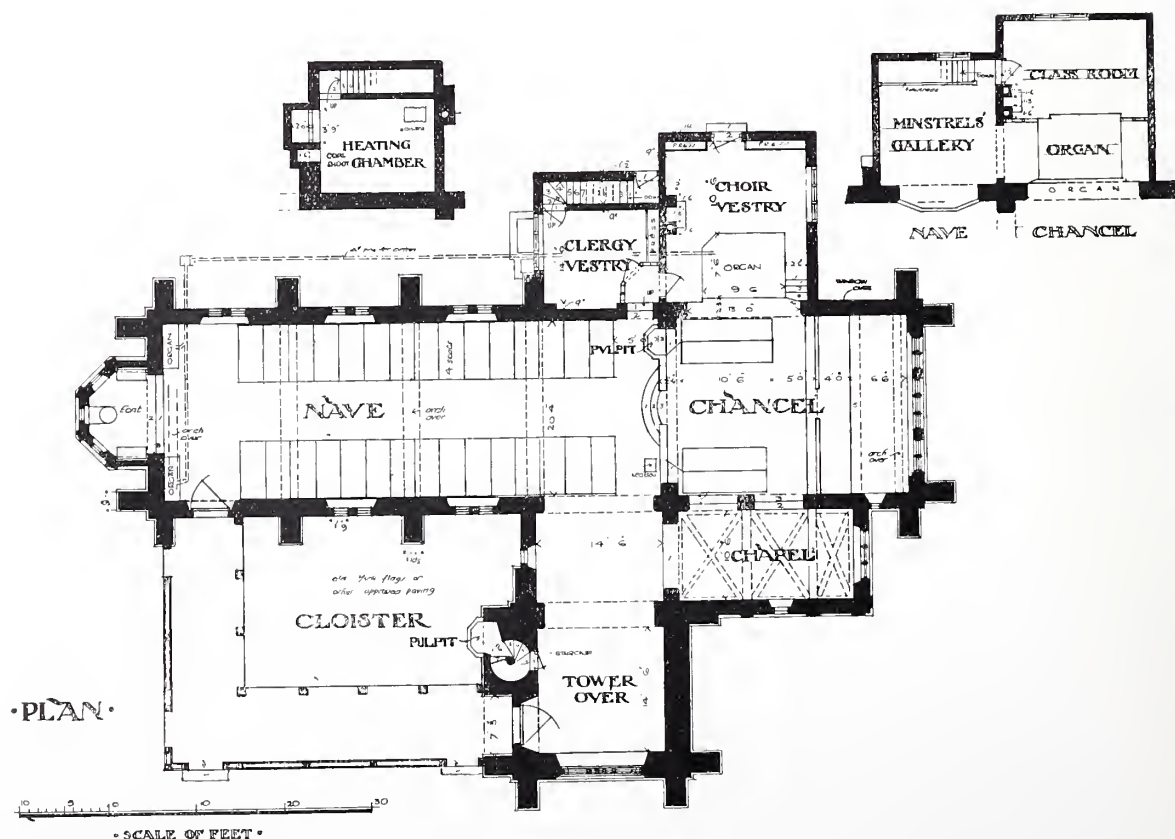
## DODFORD CHURCH, WORCESTERSHIRE

ARTHUR BARTLETT, ARCHITECT.



THIS building has been erected on the western slope of a hill between Kidderminster and Bromsgrove, looking out on to the Malvern Hills. The new parish of Dodford was carved out of the mother parish of Bromsgrove, the living endowed and the new church buildings erected through the munificence of the Rev. W. G. Whinfield, a former curate of Bromsgrove. The

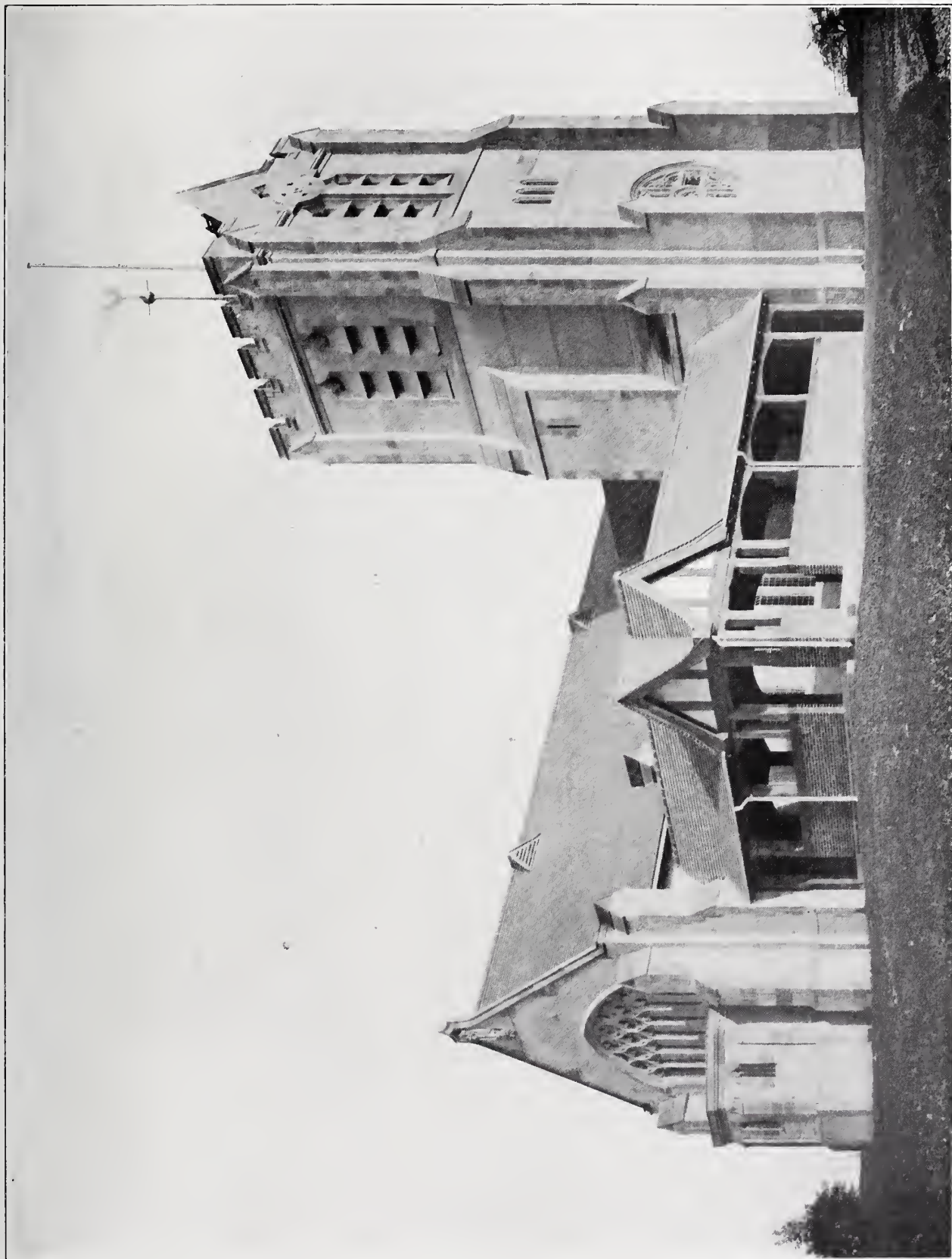
cloisters shown in the photograph surround a paved court, with an open-air pulpit reached from the tower staircase. It is intended to have open-air services for children and others during the summer months in this cloister court. The structure is built of local bricks, covered with cement rough-cast, and with local stone dressings. The general arrangement can be seen from the plan. Massive stone arches span the nave and take the place of roof principals, and in the soffits of the arches are modelled plaster panels with representations of the produce of the district—most of the parishioners get their living by market gardening. The cross shown on the rood-beam, made of metals and enamels, is the work and gift of Miss Amy Walford, a pupil of Professor Herkomer. The beam itself is made of silver harewood, with emblems of gilded lime tree, and is the work of Messrs. Martyn, of Cheltenham. Mr. Charles Beacon, sculptor, modelled the Madonna and children on the gable over the cloister entrance. The general contractors were J. & A. Brazier. The modelled plasterwork was executed by the Bromsgrove Guild; the stained glass and leaded lights by A. J. Davis. Messrs. Wooland, of Hereford, executed the acetylene gas lighting; Messrs. Ward, Worcester, the heating; and Messrs. Nicholson, Worcester, supplied the organ.



PLAN: DODFORD CHURCH, WORCESTERSHIRE.

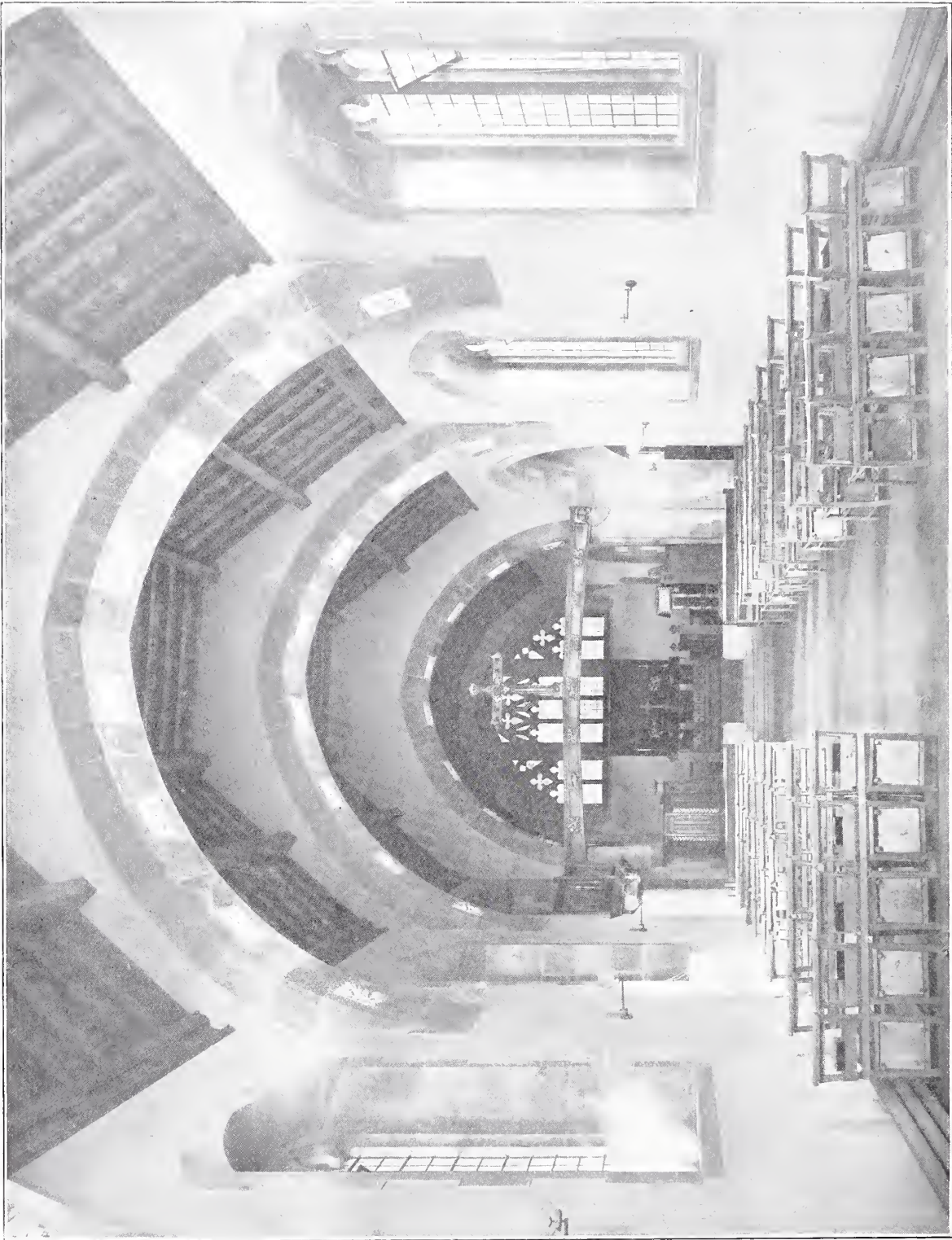
ARTHUR BARTLETT, ARCHITECT.





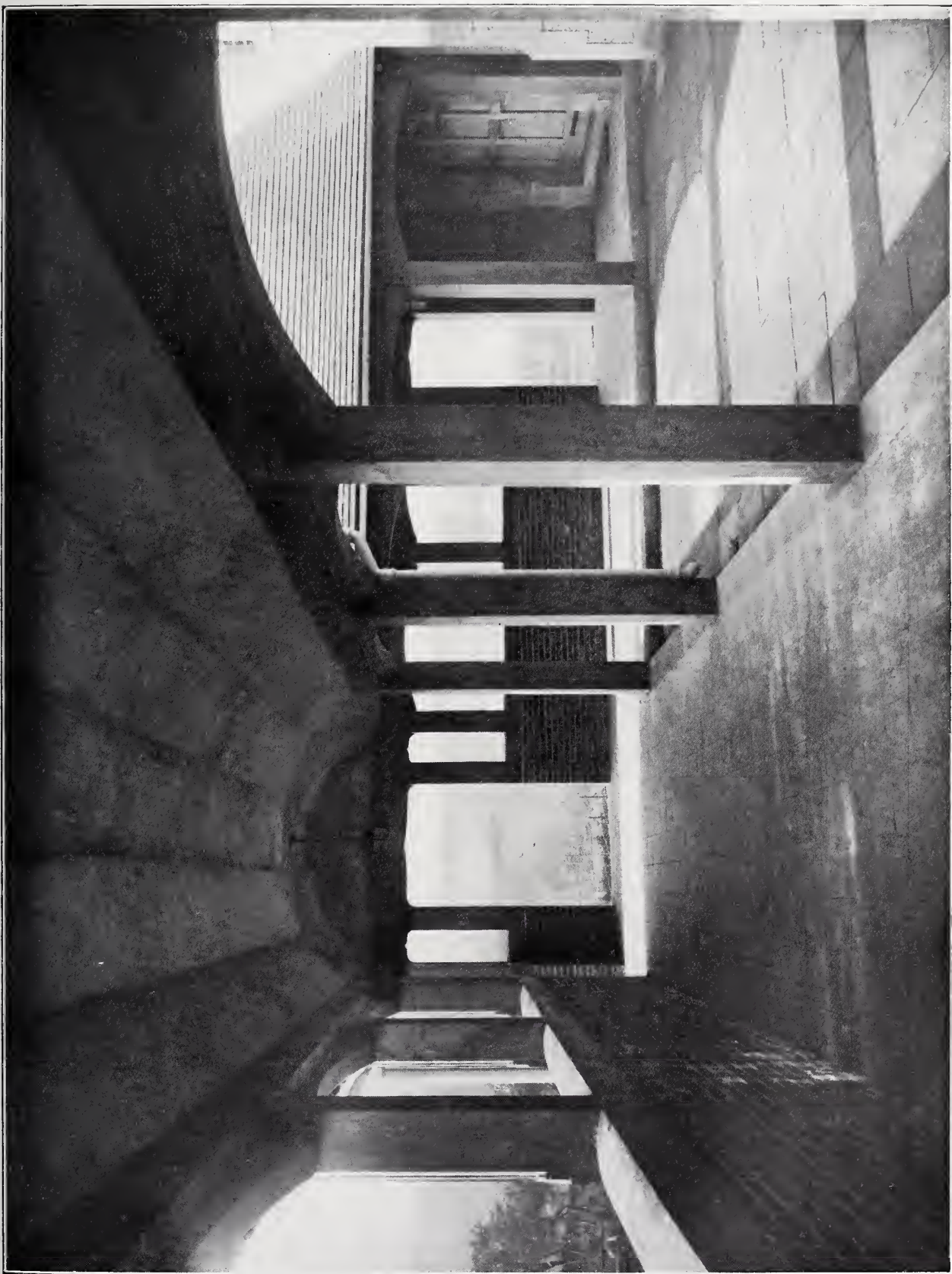
DODFORD CHURCH, WORCESTERSHIRE, FROM THE SOUTH-WEST.  
ARTHUR BARTLETT, ARCHITECT.





DODFORD CHURCH, WORCESTERSHIRE. INTERIOR, LOOKING EAST.  
ARTHUR BARTLETT, ARCHITECT.





DODFORD CHURCH, WORCESTERSHIRE. THE CLOISTER.  
ARTHUR BARTLETT, ARCHITECT.



# Current Periodicals.

## A Review of Some Recent American Publications.

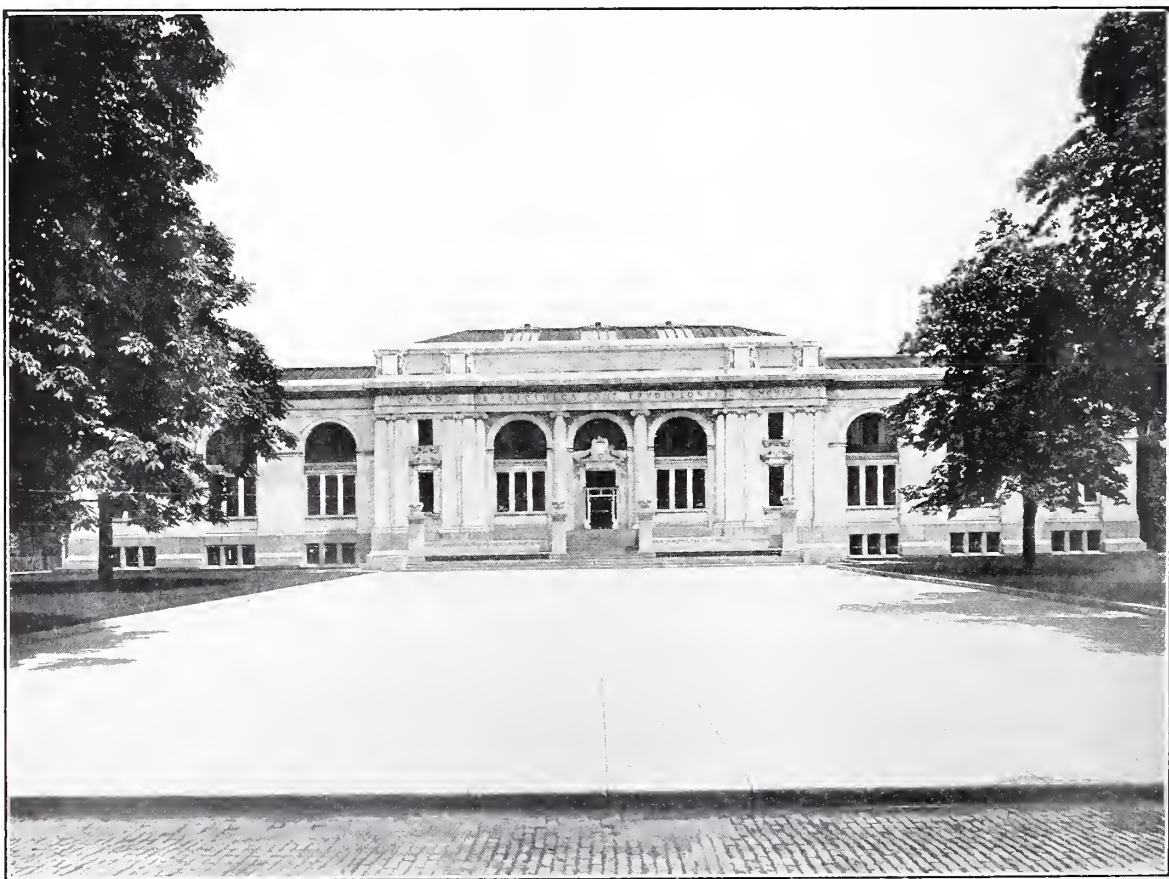


M. R. SWALES, in his articles published in these pages and in his paper read recently before the Royal Institute, has given a fair idea of modern architecture in America. It is especially interesting at the present time, as our best energies are bent to the recovery of the tradition roughly broken in the eighteenth century. A barren century intervenes, but we are slowly picking up the dropped threads, which presently we shall be able to weave into a rich and perfect fabric.

If there is no tradition in America, there is no futile eclecticism to work clear of—no Gothic revival to retard the forward trend of thought in matters architectural; if they have no tradition of their own, they have chosen wisely in accepting that of France. French influence is strong, and the Beaux-Arts education is the model on which their own is based—preferable in some respects to our own.

*The Architectural Review* (American), in the November issue, published photographs, which we reproduce, of the Columbus Public Library, Columbus, Ohio, of which the architect was Mr. Albert Randolph Ross. The arrangement of this building is an admirable example of axial planning; it is true that, no difficulties of site having had to be considered, the problem was simplified to a great extent, but in architecture the simple problem is hardly less difficult than the complicated one. One does not less admire a Greek temple because of the elementary requirements of its plan—it is the result as a whole that counts. In this case the conception of plan has gone with that of the façades to make a perfect building. High praise, but we think it deserved, and we can recollect no Renaissance building of its size more charming. The Petit Trianon has not more intrinsic merit as architecture. The impression these buildings give is one of a stately dignity and repose unmarred by any trifling—indeed, of the two, the American building makes

From "*The Architectural Review*," Boston.



APPROACH TO THE LIBRARY AT COLUMBUS, OHIO.  
ALBERT RANDOLPH ROSS, ARCHITECT.



From "The Architectural Review," Boston.

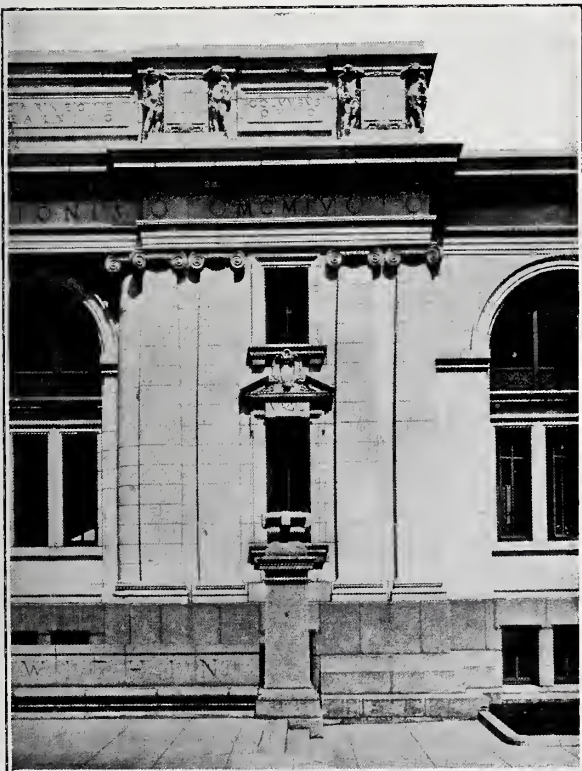


LIBRARY, COLUMBUS, OHIO.  
ALBERT RANDOLPH ROSS, ARCHITECT.

its appeal more directly by reason of its chastened simplicity.

On each side of the spacious hall of the library are the main reading and the general reference rooms, with the stack-room directly at the back. Two staircases are situated on each side close to the entrance. A nicely-proportioned cornice joining up the wings to the main block gives a sense of unity to the whole composition. The centre part of the front is advanced some two feet in front of the wings, and is ornamented with flat pilasters and three-quarter pillars in the Ionic style, taking a rich texture from this treatment which is further enhanced by the plainness of the wings with their semicircular-headed windows. A well-proportioned

From "The Architectural Review," Boston.



DETAIL: LIBRARY, COLUMBUS, OHIO.  
ALBERT RANDOLPH ROSS, ARCHITECT.

From "The Architectural Review," Boston.



DETAIL: LIBRARY, COLUMBUS, OHIO.  
ALBERT RANDOLPH ROSS, ARCHITECT.

tioned attic also helps to give the centre importance. The sculpture to the attic, the children at the sides of the end panels, is admirably adjusted to its position. The details are vigorous, and nicely designed for their various positions; the moulding of the archivolt, for example, instead of running out against the glass, has a stone member expressly made to stop it. Both pillars and pilasters are reduced to the base as well as to the capital, as in a lot of Venetian Renaissance and modern French work, with a very pleasant effect. The diminution to the base is very slight: an excess in this matter leads to disastrous results. The view of the approach is, we think, of the greatest beauty, and possesses all the qualities of

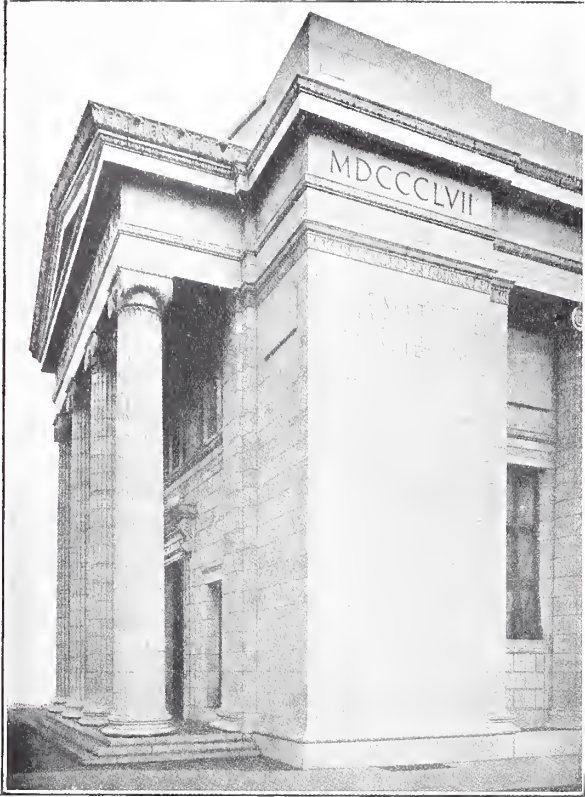
From "Architecture," New York.



THE CONNECTICUT SAVINGS BANK, NEW HAVEN, CONN.  
GORDON, TRACY, AND SWARTWOUT, ARCHITECTS.



From "*Architecture*," New York.



DETAIL: THE CONNECTICUT SAVINGS BANK,  
NEW HAVEN, CONN.  
GORDON, TRACY, AND SWARTWOUT, ARCHITECTS.

fine architecture—dignity, unity, and quietness of effect, with an exquisite sense of scale.

The Connecticut Savings Bank, New Haven, Conn., of which Messrs. Gordon, Tracy, and Swartwout were the architects, is a good example of American Renaissance work. The views are taken from our contemporary, *Architecture*, of March.

The fine flank, the contrast between the columnar portion and the strong and bastion-like ends, the projecting portico crowned with its pediment, make an appeal of strength and power. The detail is after Greek models, but the effect has more of Roman sternness than of the suavity of the

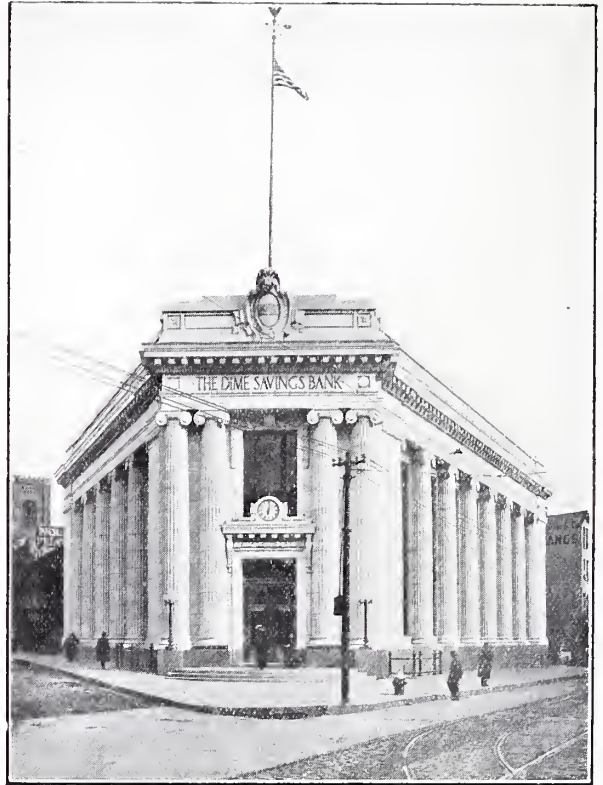
From "*Architecture*," New York.



INTERIOR: THE CONNECTICUT SAVINGS BANK,  
NEW HAVEN, CONN.  
GORDON, TRACY, AND SWARTWOUT, ARCHITECTS.

earlier work. This building is composed of the simplest elements, but the scholarship and feeling for proportion is evident. The interior view is very interesting, and shows a finely-proportioned

From "*Architecture*," New York.

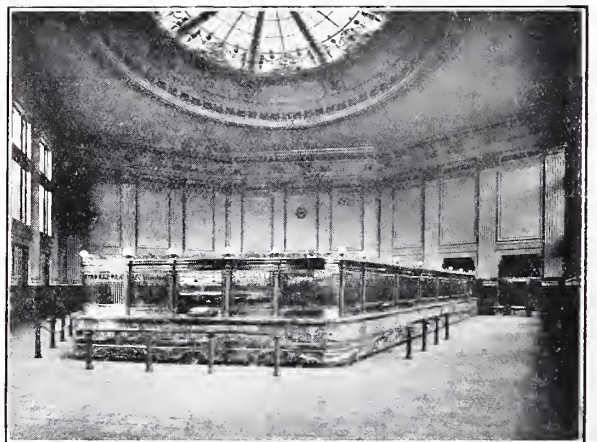


DIME SAVINGS BANK, BROOKLYN, NEW YORK.  
MOWBRAY AND UFFINGER, ARCHITECTS.

hall, with antae running down the side, from whose entablature springs a fine vault. This is, unfortunately, cut off in the view, but we think it makes a most impressive bank interior.

In the February number *Architecture* published photographs of the Dime Savings Bank of Brook-

From "*Architecture*," New York.



INTERIOR: DIME SAVINGS BANK, BROOKLYN, NEW YORK.  
MOWBRAY AND UFFINGER, ARCHITECTS.

lyn, New York. Messrs. Mowbray and Uffinger were the architects. The site seems to be a triangle, a shape to which we have lately become accustomed in this country. A corner entrance



From "Architecture," New York.



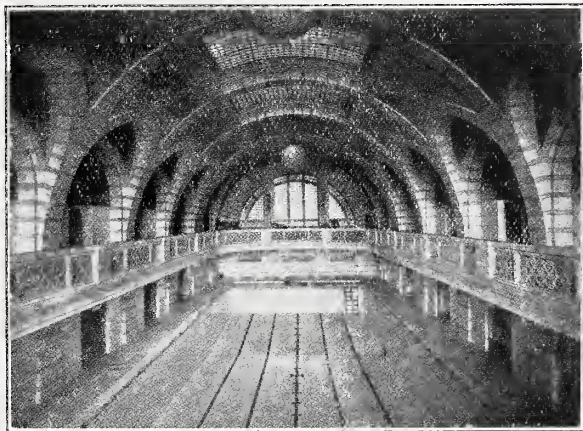
INTERIOR: DIME SAVINGS BANK, BROOKLYN, NEW YORK.  
MOWBRAY AND UFFINGER, ARCHITECTS.

with axis bisecting the angle is the logical method of solving this problem. The views show how this has been done with quite a satisfactory result: the columnar effect is good, but somehow it leaves us cold and critical. The interior is much more satisfactory. One must admit that in this sort of spacious interior the American architects are fine designers.

The bath interior from Phipps Natatorium, Pittsburgh, is published to show how different the

American ideal is from ours in this respect. Generally speaking, "baths and washhouses" is a class of building given over in this country to architects who have ideas of utility deeply seated in their souls, and who seldom dream of clothing the bare fact in anything but the thinnest veneer of thought. It is not to be denied that this interior shows a poor feeling for proportion—it errs much on the side of clumsiness, and the brick vault destroys instead of helping the scale; but in spite of defects it is much more architectural than the skeleton to which we are accustomed. The detail of the gallery front is lacking in style, but the idea of the design is good; and the great window at the end is a great success. The Americans are great designers of lamps, and these great globes (a typical design) are splendid examples of such necessary accessories.

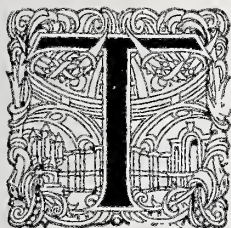
From "Architecture," New York.



SWIMMING POOL, PHIPPS NATATORIUM, PITTSBURGH.  
GROSVENOR ATTERBURY, ARCHITECT.

## A Design for the Reformation Memorial at Geneva.

Lanchester and Rickards, Architects. Henry Poole, Sculptor.



HIS design, for a garden commemorating the moving spirits and the chief events of the Reformation, was prepared in response to the invitation of the city of Geneva for the treatment of a public space in that city.

The decision of the adjudicating committee was finally made in favour of designs emphasising the old city wall running along the north side of the site, and concentrating the decorative treatment on this, in preference to any form of garden treatment such as is here shown.

From the point of view of dramatic effect and creating an immediate impression on the spectator, the decision was probably right, though no preference for such a treatment was expressed in the conditions, and the adoption of this view involves the sacrifice of many attractive possibilities in the way of architectural effects and pleasant vistas such as a design on a garden basis affords.

In the preparation of this design the importance of the Place Neuve appeared to demand that the main approach from the west end of the ground should be preserved.

At the same time the position of the University buildings was not disregarded, and these were





MODEL OF THE MEMORIAL GROUP.  
LANCHESTER AND RICKARDS, ARCHITECTS. HENRY POOLE, SCULPTOR.

brought into axial relationship with the plan of the monumental area.

The authors recognised that the proposed enlargement of the Rue de la Croix Rouge would involve the destruction of the Orangerie but not that of its façade, and they suggested that the Mur des Réformateurs could be preserved by carrying the widened street on a loggia, forming a pleasant adjunct to the gardens.

As archæological, æsthetic, and financial considerations all combined in rendering it desirable that the design should not be massive in treat-

ment or large in scale, the authors aimed more at forming a pleasant garden, relying on the judicious distribution of relatively small monuments illustrating the various phases of the Reformation and sufficiently descriptive to create in the observer a lively interest in the men and episodes they represented.

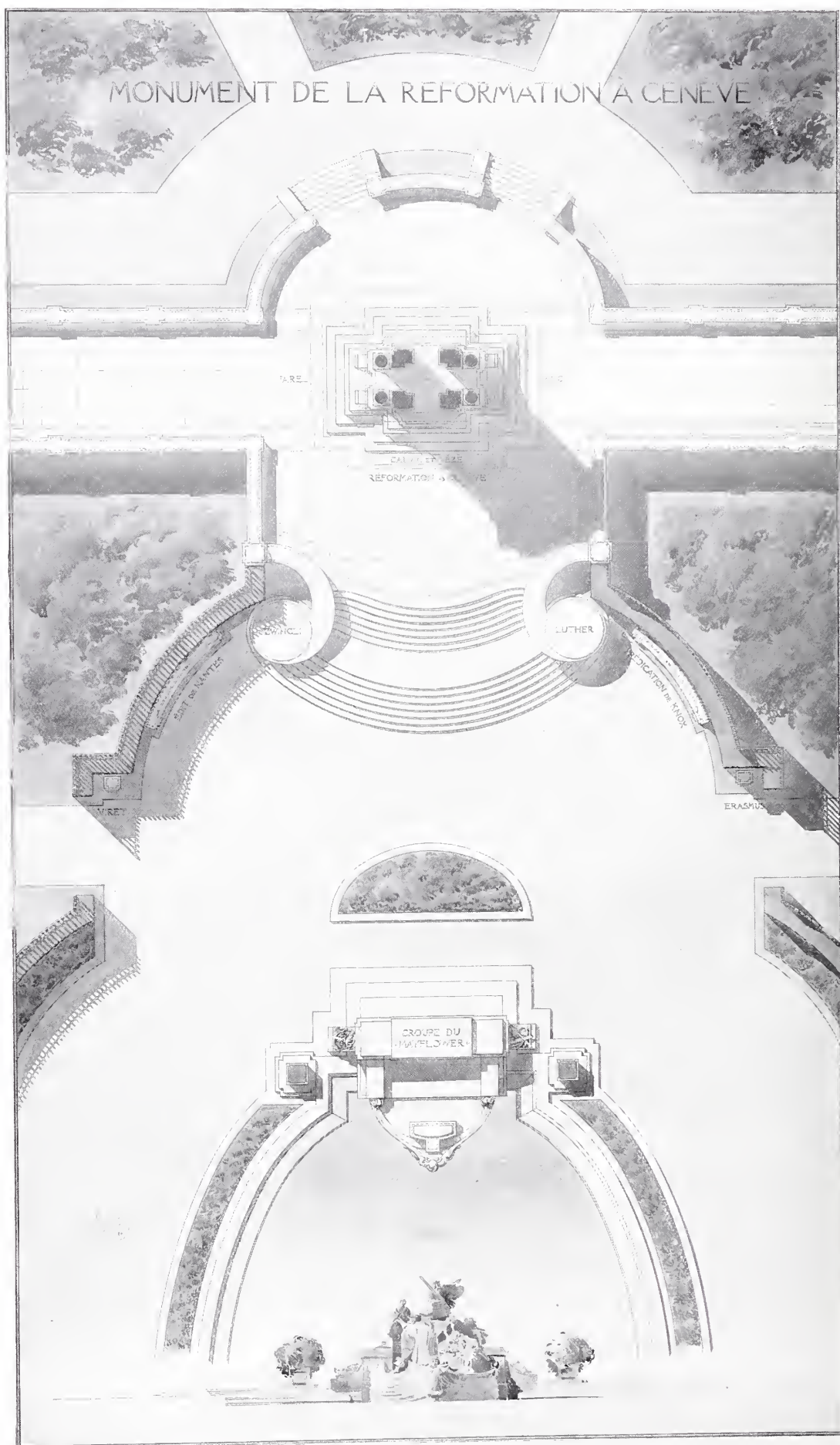
The central area of the ground was closed in with closely-clipped hedges and "treillage," forming, as it were, a large open-air hall, leading up to the chief monument placed on a terrace at the east end, with the other memorials arranged





A DESIGN FOR THE REFORMATION MEMORIAL, GENEVA. BIRD'S-EYE VIEW.  
LANCHESTER AND RICKARDS, ARCHITECTS. HENRY POOLE, SCULPTOR.





A DESIGN FOR THE REFORMATION MEMORIAL, GENEVA. PLAN OF CENTRE PORTION.  
LANCHESTER AND RICKARDS, ARCHITECTS. HENRY POOLE, SCULPTOR.





A DESIGN FOR THE REFORMATION MEMORIAL, GENEVA.  
LANCHESTER AND RICKARDS, ARCHITECTS. HENRY POOLE, SCULPTOR.

symmetrically at suitable points around this open space. The centre of this area has a basin of water surrounded with flower-beds, a feature adding materially to the interest of the design, and providing, moreover, an admirable setting for the *Mayflower* monument, designed to represent the prow of a ship cleaving the water, surmounted by a group of the pioneers gazing forward toward the land that means so much to them and their followers.

The height of this group did not interfere with the monument to the Reformation in Geneva, which is naturally the dominant feature of the whole composition.

In this monument the closer association of Calvin and De Bèze as successive occupants of the Academic chair was indicated by their being grouped together in the centre, Farel being placed on the north side and Knox on the south.

Flanking this monument on the ramps of the approach were placed two groups illustrating other developments of the Reformation, that on the left representing Zwingli wounded on the battlefield refusing the offer of priestly ministrations and receiving the death stroke in consequence; and that on the right, Luther in conference with Melancthon during his argument with Eck.

# The A.A. Play, 1909.

With Special Sketches by E. A. Rickards.



It is a little difficult to place this year's production in the dramatic category. The authors, none other than our confrères of *The Purple Patch*, call it "an up-to-date pageant"; a contemporary refers to it as "episodic"; and a daily paper designates it a "comic pageant," which, remembering Mr. Louis N. Parker's stately efforts, seems a contradiction in terms. But if we accept the author's phrase we shall not be far wrong, and it may at once be admitted that this year's play was conceived on a grander and more elaborate scale than those of previous years. Once again Purple Patch, "the personification of a spasmodic periodical," appears as the good genius of architects and architecture, and under his happy ægis the architects have a fairly good time throughout the six stages of "The Rise and Fall of Architecture," until the very end of the last scene, when Mr. Sparing emerges from last year and the memories of Metopemania to cast a sinister gloom over the troublous times of architecture.

What, then, is the story our authors have to tell? Well, they disdain a plot, discard the eternal feminine, and (except for a whisper in the third scene) banish the love interest; and, having thus thrown overboard the accepted canons of their temporarily adopted art, they do amazingly well. In six chapters they review choice passages in the history of architecture, and tag a moral on to each, and they do it with wit and point and airy persiflage. So much is indicated by Purple Patch in his prologue, the whiles he pipes a little melody, which Mr. Claude Arundale-Kelly, the composer, preserves as a *leit motif* throughout the play.

Then we are introduced to Ung and Boo and their missing-link acquaintances of prehistoric days, anticipating in various styles of motor coats the raiment of descendants, centuries later. Ung and Boo have been evicted from the ancestral cave by the Great Green Beast, who must have been a near relative of Fafner the Dragon. They meditate on the inevitability of living once more in trees, a course greatly displeasing to Boo, who glories in being a snob. His father, Ung, pines for "Letchworth and the simple life"; but, as Boo observes, they have now taken a new and "upright position in society," from which it is impossible to retire without risk of being *déclassé*. "It is by

snobbishness that humanity will rise to its pinnacle of glory, the British Upper Middle Class. Papa, when you left that tree you were yourself a snob; when grandfather Missing-link insisted on starting life without a tail he was a snob." There is introduced to meet their needs Ariba, the first architect, armed by Purple Patch with mystic instruments, the "too-square" and compasses, and aided by "cheek," the mainstay of the novice. As the first architect he is prepared to build the first house. Nothing is simpler. They can't have their cave; they won't take to the trees. "Very well, then. Enter Art!"

"Now 'twixt bird and beast is manhood's proper station.  
He's a little bit of both it seems to me;  
So I suggest you make an imitation  
Of a cave, built out of branches of a tree."

No sooner said than done. The house is produced and bears an uncanny resemblance to some Art Nouveau manifestations of modern times—rough-cast walls, steep roof, low casement windows, un-



CALLICRATES (MR. F. DARE CLAPHAM).

"How can I judge of his excuse till the damsel I have seen?"



buttressing buttresses, rainwater tubs and sundial all complete. "A little archaic," grumbles Purple Patch. But Ariba contends—

"Clients can't have everything they want to in this world,  
But you really needn't tell them so ;  
There'll be time enough to grouse  
When they occupy the house,  
We are architects—and we ought to know."

The second scene finds us on the banks of the Nile, by the Temple of Smawk (near the Pyramids) to be precise, and in the reign of Queen Hatezu of the one-eighth scale dynasty, 1909 B.C. The subtle



TORTOS (MR. FREDK. HARRILD, JUNR.).

"My lord, the noble Prince Ebon . . . awaits without."

and unseen influence of the feminine is indicated by a deputation of the W. S. and P. U. on camels interviewing the Sphinx (Mr. Asquith) in the middle distance; and by the difficulties which Her Majesty's advisers are experiencing over her desire to build "a fair temple to Christabel, yea, and to all the Pankhursts." Ariba, who is fulfilling his second time on earth as Manrula, F.R.I.B.A., has prepared a design for this, but the Queen's opinion was, "I don't like the plan; and



TORTOS (MR. FREDK. HARRILD, JUNR.).

"Enter, O Lord of Dusky Sands."

as for the sections, I think they are horrid." She wisely suggests that they start with the foundations and she will think about the rest; "a clear, most reasonable way," as one of the priests observes, only no site happens to have been selected. The fortunate arrival of Ebon, Lord of the Dusky Sands, who is to wed the Queen, makes it probable that Manrula, to his great joy, will have a man client to deal with, and Purple Patch indicates the second moral, "Tact," as a necessary equipment of the architect. Build the temple as you please, he urges, and praise the Queen for her marvellous judgment in having it so.

As Manrula observes, he has "progressed a bit since prehistoric times"; but in the third scene, as Callicrates, the architect of the Parthenon, Ariba, in his third incarnation, reaches his zenith. Of course there is Ictinus. But Callicrates explains his practice had become so immense that he had to get somebody to do the dirty work; and Ictinus, though a bit of an outsider with no feeling for art, does look after the business part. Callicrates is the real thing—he is "now distinctly IT," and from Pericles to the office-boy they are all a bit afraid of him. He presides over an arbitration case to decide the fate of Bryx, the builder of the Parthenon, who through dalliance





NEST-OR, THE CHIEF PRIEST (MR. C. WONTNER SMITH).

"'Tis hard to satisfy a lady."

with a fair maid on the scaffold, is behind his contract time. Callicrates suggests a dose of hemlock at 12.30, which will give them time to get back to lunch, and tosses up with Ictinus to decide on the verdict. Bryx puts in a counter-claim for extras involved by the unnecessary architectural refinements insisted upon by the architect. Great fun is extracted from the examination of the witnesses, but things look black for the builder, until Purple Patch provides a third moral in a plea for forbearance; and, finally, Callicrates agrees to delay his verdict until he has seen the fair maiden and judged whether her beauty is sufficient excuse for the builder's shortcomings.

Scene four finds us in Mediæval England at the Abbey of Blastonbury, c. A.D. 1400. Sir Ralph de Moneybagges, by enlarging the abbey church and adding to its towers, hopes to make his peace with heaven. Robert of London, the first monk, hopes to outvie the Benedictine Abbey Church of Bussy en la Vite. Our old friend Ariba, now Sir Thomas de Tufton, Abbot of Blastonbury, finds himself in a funny position, for he is "a sort of parson as well as an architect." The great beauty of the position is that he never did a design in his life; someone else does all the work, and he gets all the glory, and goes down to posterity as the Architect of the Cathedral, "and all that sort of thing." But in the presence of his benefactor he must appear to know something; his attempts in that direction and the antics of Roger, Bill, and

Bob, three unemployables, pointing stonework from a Palmer's cradle, give plenty of scope for humour. A lawyer's clerk suddenly appears to serve right-of-light-and-air notices on all concerned. The inhabitants are groping in darkness and panting for breath because of the now prodigious height of the abbey towers. In the midst of the general consternation Purple Patch appears to point a way out. What other office does this clerk hold? Well, he is the Urban District Surveyor, and has to pass all plans of new buildings, and he has never seen the plans of the Abbey. They inquire, tactfully, as to his fees, and while the Abbot draws a plan with chalk on the south transept roof, Sir Ralph treats the surveyor's outstretched palm with gold—"the auro-concrete system of construction," he calls it—and all is well. The drawings are passed, and the notices are found to be invalid.

The fifth scene (scene two of the second act) is a little gem, though the dramatic progress of the fall of architecture drags a little through it. Architecture, in the year of grace 1711, has become a tail for the literary kite-flyer—in this case Addison to wit, who after chopping metaphysics with Purple Patch is sufficiently inspired



EBON (MR. W. O. LANGBEIN).

"Petzani potolongi tanganyike oh!"



Sparing, who has now appeared, that he will beat him at his own game. His enthusiasm, however, is tempered by the reflection that all his clients insist on the firm of Sparing and Flashy doing the interior decorations. And Sparing, with a cynical laugh, reminds him that with a little use of the firm's well-known persuasive powers they may even obtain the work of designing and building them as well. Which uncomfortable observation brings Purple Patch to sing:—

“Oh! you architects, you must be going blind;  
Can't you see you're getting left centuries behind?  
Your antiquated methods do not pay.  
The wholesale art-providers soon will have you on  
your knees;  
Your practice is already growing smaller by degrees  
And beautifully less.”



ROGER (MR. W. O. LANGBEIN).

“Why should the working-men work?”

to write an overdue *Spectator* article. They conjure up a vision of a house “designed as a place to live in: not an exercise in gentility.” “Outlook and aspect,” says Purple Patch, “have ever vied with each other for superiority.” To which Addison sorrowfully agrees, and adds: “My architect decided, eternal fool that he is, on the outlook: hence I suffer from a depression of spirit when I inhabit my best rooms. Think of it! the lumber-rooms face the south and the slumber-rooms the north.” This scene is cleverly conceived and written, and if it does not assist the dramatic action, it forms an admirable foil to the hustle of the others.

The last scene finds us at Olympia and the Ideal Home Exhibition, facing the winning design, which bears a remarkable resemblance to the abode of Ung and Boo in primeval days. Architects must advertise, it seems, and Ariba, now known as “Snatchall,” the winner of the competition, has pinned his business card to the design, and is booking orders right and left from members of the great British public. He tots up to £10,000 on his day's orders (with extras), but loses one client to Mr. Snatch-as-Snatch-can, a Scotch assistant, who furnishes the Harry Lauder turn to the piece. Snatchall rather congratulates himself on his acumen, and even taunts the dread



MR. SNATCH-AS-SNATCH-CAN (MR. J. B. SCOTT).

“I'm a Scotchman to the hilt, frae my bonnet to my kilt.”



While Sparing's retort—

"And oh ! you architects, a long good-bye to you ;  
While you talked of Art  
We played the part,  
And took the practice too !"

brings down the curtain.

We have no space to mention the numerous quips and jests with which the editors of our joyous contemporary bedeck their pageant. For these we must refer readers to the 10th Spasm of the periodical.

Of the actors Mr. G. B. Carvill and Mr. F. Dare Clapham bore the brunt of the work as in

previous years; and Mr. Carvill, resuming his inimitable rendering of Purple Patch, was, perhaps, the happiest man, in that one costume served him throughout the piece. When one thinks of the other principals, who had to change costumes four or five times during the evening, appearing as Early Forefathers, Ancient Egyptians, Proud Grecians, Mediæval Monks, and Modern British Architects, one can only marvel at the display of energy involved. Each principal appears to have made one scene his particular study. Mr. Clapham showed to most advantage in the Grecian scene, which he played with considerable gusto. Mr. Wontner



PURPLE PATCH (MR. G. B. CARVILL) TO ADDISON (MR. C. WONTNER SMITH):

"Outlook and aspect have ever vied with each other for superiority."



Smith made a clever and interesting study of Addison; and Mr. W. O. Langbein delighted his audiences with the Socialistic sentiments of Roger in the Mediæval scene. Mr. J. Buyers Scott, "in kilt and sporran all arrayed," supplied the Scots humour, and his song, "What Every Scotch Girl Knows," and the fling that followed it, were enthusiastically encored. Special praise must be accorded to Mr. Fredk. Harrild, jun., who made the subordinate part of Tortos the Messenger dominate the whole Egyptian scene. His adoption of Egyptian hieroglyphic attitudes was not less clever than his ease and grace in changing from one posture to another. Mr. H. M. Whitehead, with less opportunities, rendered very valuable assistance throughout; and of the others, it is want of space and not want of appreciation that makes it impossible to give individual mention.

Mr. Claude Arundale-Kelly's music (there is now no hesitancy about the name) was more ambitious this year; the refrains, if less catchy, were marked by greater breadth and more flowing melody. The A.A. Musical Society, who supplied the orchestra, added to their already considerable laurels, playing with great verve and brilliance. The success of the play was never in doubt for an instant, encores were many and frequent, and the audiences enthusiastic; and for this happy result all concerned are entitled to a due share of credit.



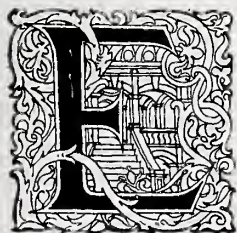
BOB (MR. STANLEY M. SPOOR) AND BILL (MR. J. E. SCOTT).

"Rock 'im to sleep in his Pawmer's crydle."

## Books.

### THE ARCHITECTS' LIBRARY.

*A History of Architectural Development. In three volumes. Vol. II.: Mediæval. By F. M. Simpson, Architect, Professor of Architecture in the University of London; Fellow of the Royal Institute of British Architects; sometime Professor of Architecture in the University of Liverpool: Royal Academy travelling student, 1884. pp. xvi, 404. Illustrations, 257. 21s. nett. London: Longmans, Green, & Co., 39, Paternoster Row.*



EUROPE is a wide field to cover, and from the eleventh to the fifteenth century a long interval in time. This the author has essayed to do, and although the book is crammed with facts and dates, copiously illustrated by very legible line diagrams and photographs, it fails to arouse in one any great enthusiasm.

Its arrangement—the sub-division into the

various constructive elements which mark the development of style, as arches, columns, capitals, buttresses, windows, vaulting, &c., in the first part; and in the second, from the genesis of plan to more detailed consideration of entire churches under their several countries—should make the book a useful addition to the list prepared by the Royal Institute for the use of students reading for their examinations. This study of architectural development is intensely interesting, and, brought together in a concise way, should prove valuable.

The method of spanning openings has always been an accurate index to style, and Mr. Simpson opens his treatise with this consideration: "The keynote of mediæval art is arch construction," he writes; he then proceeds to trace the changes it has undergone clearly and succinctly, with simple diagrams to illustrate his points. In a similar manner he has treated the other elements.

But is it that our sensibilities to this style are so dulled that it is possible to write of it with so little imagination? For the student it may suffice as a text-book, being widely annotated with plans and views. But the great quality in a book, especially of this sort—the heightening of interest in a special subject—is missing. One reads through, hoping to have one's enthusiasm awakened for what is certainly one of the most beautiful manifestations of religious ideals, but without any great measure of success.

Although it is generally admitted that the spirit which inspired mediæval building is dead, as well as the society which engendered it, we all feel in the presence of a great cathedral its wonderful charm and variety and the impossibility of compassing its peer. An indefinable emotion fills us with a quiet and sweet pleasure before these old stones wrought passionately by forgotten men.

It is in the power of invoking this enthusiasm that the book fails—and it is enthusiasm as well as scholarship that we require of our students.

### SCOTTISH PAINTING.

*Scottish Painting, Past and Present. 1620–1908. By James L. Caw. 10 in. by 7½ in. pp. xii, 503. Plates 76. 21s. nett. London: T. C. & E. C. Jack, 16, Henrietta Street, W.C.*

TRULY a monumental work—a monument both to the fine achievements of Scottish painters and to the sympathetic industry and sound judgment of the able director of the National Galleries of Scotland. The division of Past and Present is made at 1860, and the Present takes up three-fifths of the book.

Scotland possessed, we may believe (but iconoclasm has been so complete as to destroy practically all evidence one way or the other), no great schools of mediæval painting such as flourished in England, and indeed there cannot be said to be a truly native art until the end of the eighteenth century. Up to 1860 the chief influences were the commanding genius of Raeburn and the genial if middle-class power of Wilkie. It may be said in a rough generalisation that colour came into Scottish art with Robert Scott Lauder, himself an artist of no great calibre, but an influence in teaching that led to notable results in the broadening of the basis of Scottish painting. It is impossible to do more than refer to Mr. Caw's always sympathetic and often eloquent appreciations, of Chalmers the Scottish Rembrandt, of the amazing powers of McTaggart, so little known outside Scotland, of David Murray, worthy to be classed with the greatest of landscape painters, and the hundred others who come under review. It was Scott Lauder who helped so much to divert Scots artists from a too exclusive devotion to portraiture, and sent them to the wide field of Italian art for instruction and inspiration.

We observe that Cecil Lawson is given as a Scotsman, as both his parents were Scotch. This is not so; his mother was a Shropshire woman, and he was only half Scotch. Mr. Caw makes a worthy tribute to his great genius, but curiously does not refer to "The August Moon" in the Tate Gallery.

From the reading of this fascinating book we take the impression of Scots painting as above all sincere, individual, masculine, full of humanity in its *genre* aspects, deficient in mysticism, whether in portraiture religious art or landscape, but delighting in Nature and devoted to truth.

### OLD SILVER.

*The Plate Collector's Guide. Arranged from Cripps's "Old English Plate." By Percy Macquoid. 8 in. by 5½ in. pp. xi, 300. Illustrations 67 and Tables of Plate marks. 6s. London: John Murray, Albemarle Street, W.*

WE cannot all possess *Cripps*, but most of us have some bit of old silver, and hope to beg, buy, or steal more. Ecclesiastical plate is only for the Mæcenas among collectors, and in the course of abbreviation Mr. Macquoid has wisely, we think, omitted all reference to it. The book is a treasury of facts, and is certain to achieve a wide popularity.

### A RETROSPECT.

*A Century of Archæological Discoveries. By Professor A. Michaelis; translated by Bettina Kahnweiler, with preface by Percy Gardner, Litt.D. 8¾ in. by 5½ in. pp. xx, 366. Illustrations 29. 12s. nett. London: John Murray, 50A, Albemarle Street, W.*

GERMAN archæology has no more distinguished representative than Professor Michaelis. It was an heroic idea to give a bird's-eye view of the progress of antiquarian research in all countries within the compass of one volume of moderate size; on the whole the effort is successful. It was inevitable that German achievement should bulk largely, and that the British archæologists should receive something less than their deserts. Professor Michaelis says, for example, of Roman Britain, that in addition to the northern walls "accidental finds are occasionally made of baths, mosaics, &c., which offer nothing peculiarly British." He has apparently heard neither of Silchester nor Caerwent. The main argument, however, is the triumph of stylistic analysis of ancient art, and with that thesis we are in profound agreement.

As giving a broad view of a great century's achievement in the discovery and criticism of classical remains, the book could probably not be bettered.

### STORIES OF PAINTERS.

*Stories of the English Artists, from Vandyck to Turner: 1600–1851. Collected and arranged by Randall Davies and Cecil Hunt. 8¼ in. by 5½ in. pp. xiii, 288. Plates, coloured 8, half-tone 24. 7s. 6d. nett. Stories of the Flemish and Dutch Artists, from the Van Eycks to end of seventeenth century. Collected and arranged by Victor Reynolds. 8¼ in. by 5½ in. pp. xiii, 318. Plates, coloured 8, half-tone 23. 7s. 6d. nett.*

*London: Chatto & Windus, St. Martin's Lane, W.C.*

Two very charming books, containing pretty pictures, pleasant little biographies, and anecdotes, which will serve to make the painters that they celebrate more real and alive to the general public. Mr. Reynolds has elected to follow the original historians not only in the matter of his narratives, but in a mediæval diction which accords well with the subject, but becomes a shade wearisome. However, the book is one to be dipped into rather than to be read continuously. Mr. Davies and Mr. Hunt employ a less studied literary method, and have produced a very readable book. "There are good stories interspersed, but none better than the well-known *mot* that Gainsborough gasped out to Sir Joshua Reynolds as they were reconciled by Gainsborough's deathbed: "We are all going to heaven, and Vandyck is of the company."

The publishers are winning a great and deserved reputation for their excellent colour-books, and the two under review seem peculiarly inexpensive. The bindings of both are based on historical examples, a practice that might with advantage be more often followed.



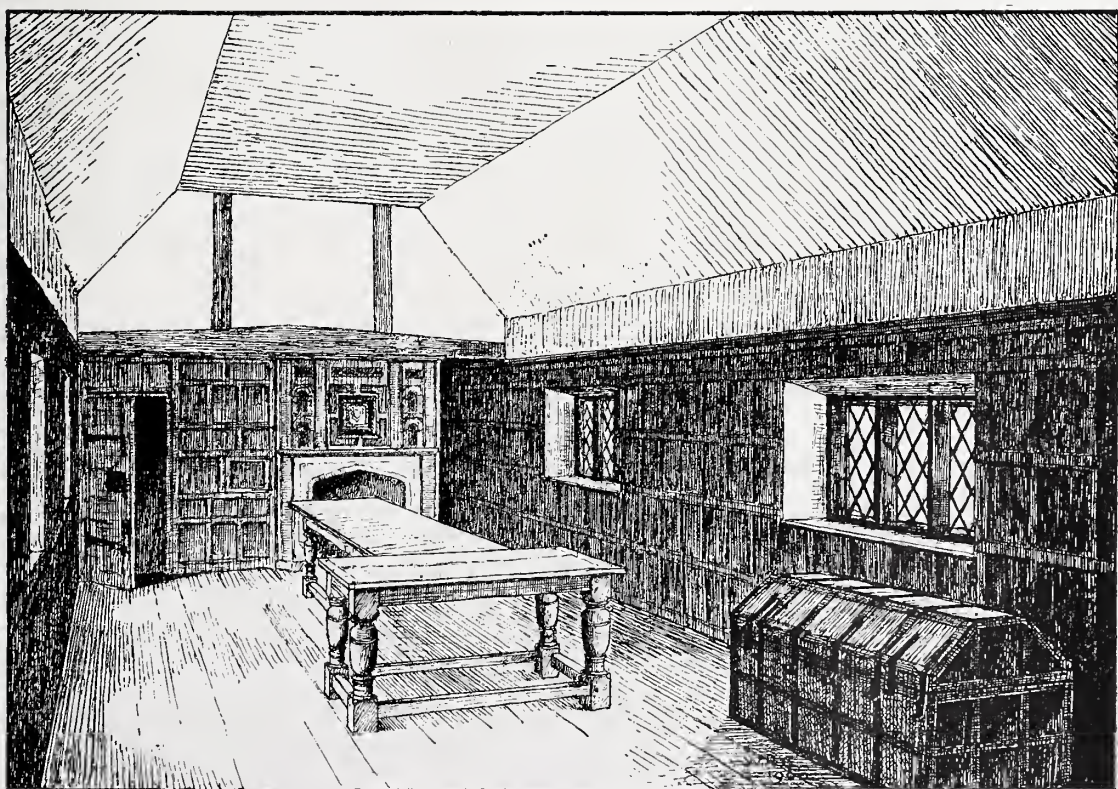
# The Committee for the Survey of the Memorials of Greater London.

## The Whitgift Hospital, Croydon.

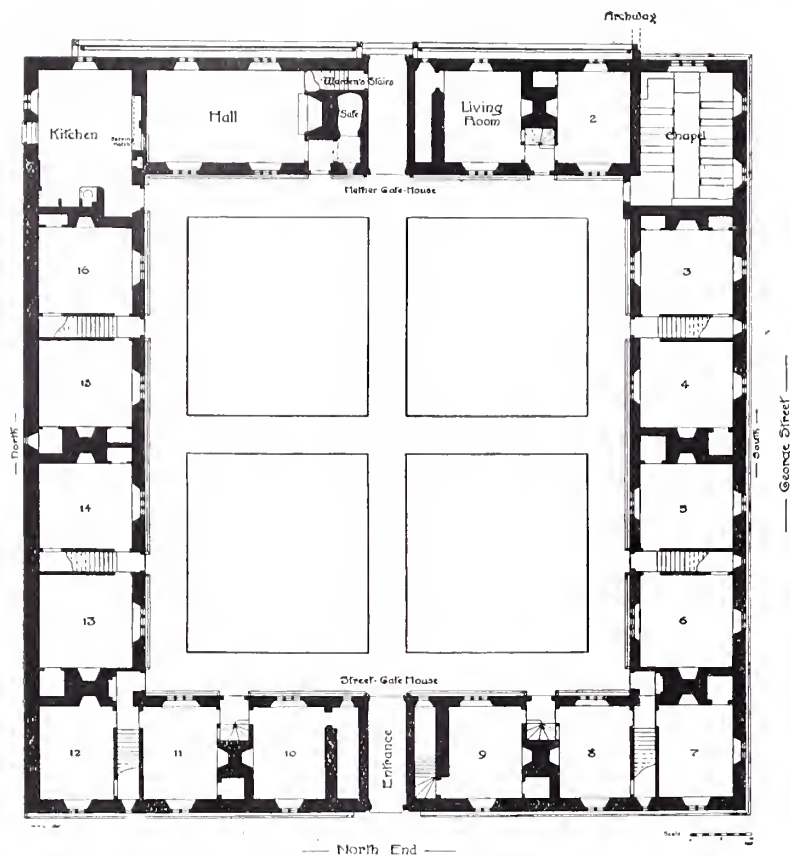
**I**N last month's note in THE ARCHITECTURAL REVIEW I referred to the Whitgift Hospital at Croydon, and expressed the hope that in spite of its precarious position the town would make some effort to ensure its preservation. At the monthly meeting of the Survey Committee on March 16th the members were informed that the subject of the hospital was again receiving public attention at Croydon, and that a decision on the policy to be pursued may be precipitated by a recent change in the adjoining property. It will be well, therefore, for us to review briefly the whole situation.

In 1596-7 John Whitgift, Archbishop of Canterbury, built and endowed an almshouse and school which he called the Hospital of the Holy Trinity, for the benefit of the poor of Croydon

and Lambeth. He chose for its site a position on the outskirts of the Elizabethan town, upon the hill overlooking the church and the Archbishop's palace. Of the original buildings the hospital itself remains entire. A complete quadrangle (over 80 ft. square inside), it is built of brick, with stone quoins, window dressings, &c., and is of two storeys, excepting over the gateways, where the gables are carried high enough to give a room on the second floor, the rooms over each gate being dignified in old documents with the name of gatehouse. The buildings include, beyond the thirty-three rooms for the inmates, a common hall, a chapel, and a large kitchen on the ground floor; the "Great Chamber" and three other rooms above, forming the Warden's apartments; and a muniment room over the street gatehouse. The Warden's rooms, which were occupied at times by Whitgift himself, possess the



THE WHITGIFT HOSPITAL, CROYDON. THE HALL.



THE WHITGIFT HOSPITAL, CROYDON. PLAN.

most interesting architectural work. The "Great Chamber" over the hall, and the smaller room over the inner gatehouse, are panelled in dark oak. The former has a curious overmantel above the fireplace, with Whitgift's arms finely carved. The chapel, of which a drawing appeared in *THE ARCHITECTURAL REVIEW* for August 1908, is simple in design but particularly interesting, having a quite excellent window for the period, with well-designed tracery, and effectively shaped ends to the benches. The hall and the chapel possess some good contemporary glass with coats of arms, and there is no lack of charming Elizabethan furniture and plate.

It is of course impossible, in a note, to give any kind of description of the building, but enough has been said to show that it is of very real architectural value, and among the almshouses of the country—and certainly among those near the metropolis—it is almost unique in its completeness and interest. To Croydon, for many other reasons as well, it should be a monument to cherish. Since Whitgift's time the town has

grown towards and far beyond the hospital. The "old town" is scarcely ever seen or visited by residents, and the ancient building now stands at the very juncture of the four main streets, having one frontage to George Street and one to North End. Following unskilful or prejudiced advisers the town has sanctioned the widening of these two roads (and the consequent setting back of the frontages), *in both cases* on the side of the hospital, although the lines of the streets would have been improved by just the reverse policy. George Street is already widened, and the south side of the building, including the chapel, projects into the street. The widening of North End has approached to within a short distance, and its continuation is daily anticipated.

News has now reached us that the largest business house on the east side of North End (actually adjoining the hospital) has changed hands and some alteration in the premises has been advertised. The question thus raised is: If the frontage line should be discussed in this matter, will the borough adhere to its official plan and seek Parliamentary powers to destroy the ancient building?

It is not too late for the discussion of an alternative scheme if there is any opinion in Croydon to back it. The new building-line in North End is, as far as it has been projected, in a line with the north-west angle of the hospital, and it would be still possible to make the widening at this point on the other side. The George Street difficulty is a more serious one, but its gravest danger, that of the foot-traffic, could be overcome by running a 15-ft. walk or arcade round the hospital to connect George Street with North End. This should not really entail more expense than the present scheme, and it would secure to Croydon a possession which will win a growing appreciation as people learn to take a pride in their town's history and to honour those who helped to build and mould it for them. In this case it is not an act of private vandalism which we desire to avert. The initiative will come from the borough, and it is Croydon that will bear the responsibility.

WALTER H. GODFREY.



THE ARCHITECTURAL  
REVIEW, MAY,  
1909. VOLUME XXV.  
NO. 150.



FROM THE WATER-COLOUR SKETCH BY LESLIE WILKINSON.

*See "Notes of the Month."*



# The Practical Exemplar of Architecture.

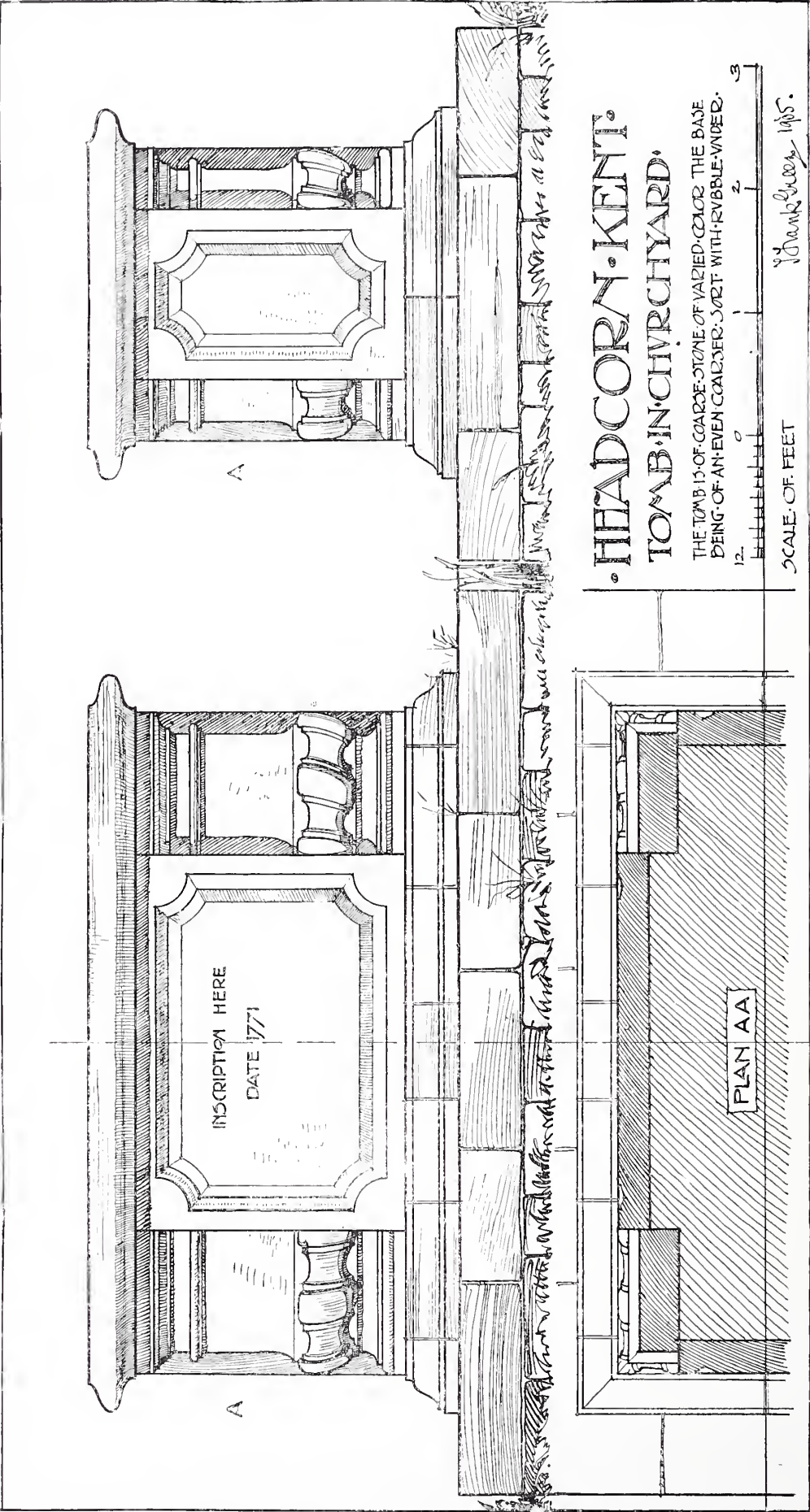
## XXXIII.

Being Fine Examples of Architectural Details.



*Photo : T. Lewis.*







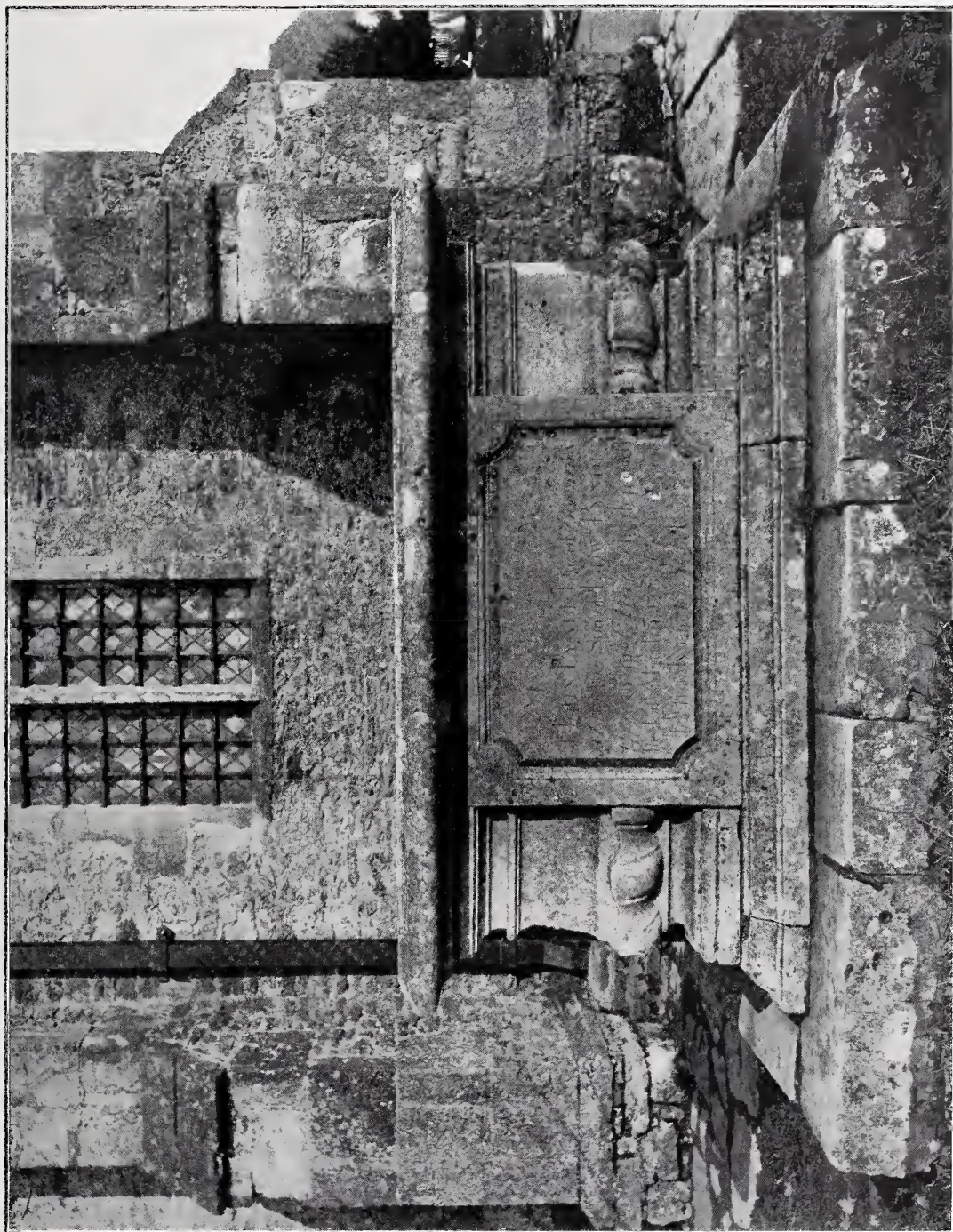


Photo : T. Lewis

TOMB IN HEADCORN CHURCHYARD, KENT

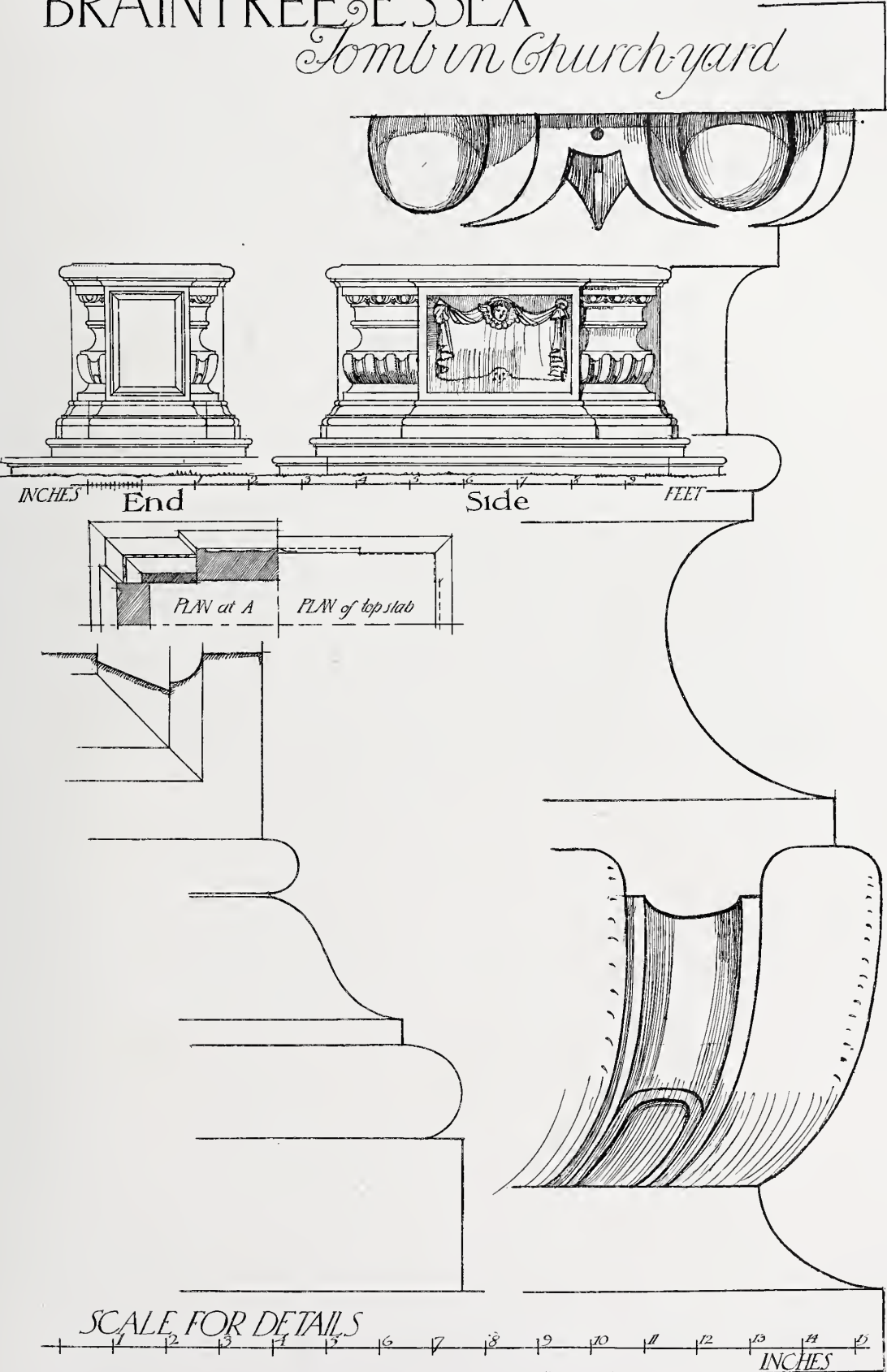




TOMB IN BRAINTREE CHURCHYARD, ESSEX.

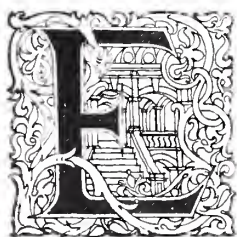


BRAINTREE, ESSEX  
*Tomb in Church-yard*





GATE PIER AND WALL, SALISBURY.



EVERY town in Italy has a Campo Santo of more or less importance. The great difference between them and our cemeteries is one of laying-out. Generally speaking the Italians design a great entrance, usually some sort of adaptation of the Roman triumphal arch, and lay out the enclosed space of tombs in an architectural way. Cypress trees take the place of our yews, and form long avenues, instead of growing at random among the graves. Than a modern English cemetery there is nothing more ugly, nothing more like a nightmare.

An old churchyard is a different matter, and the motto frequently written over the Italian portals, "School of the best thoughts," is very applicable. These three tombstones of which we reproduce drawings and photographs are characteristic of the kind of design adopted in the eighteenth century for the "sarcophagus" tomb. Two of them, those from Headcorn Church in Kent and Brain-

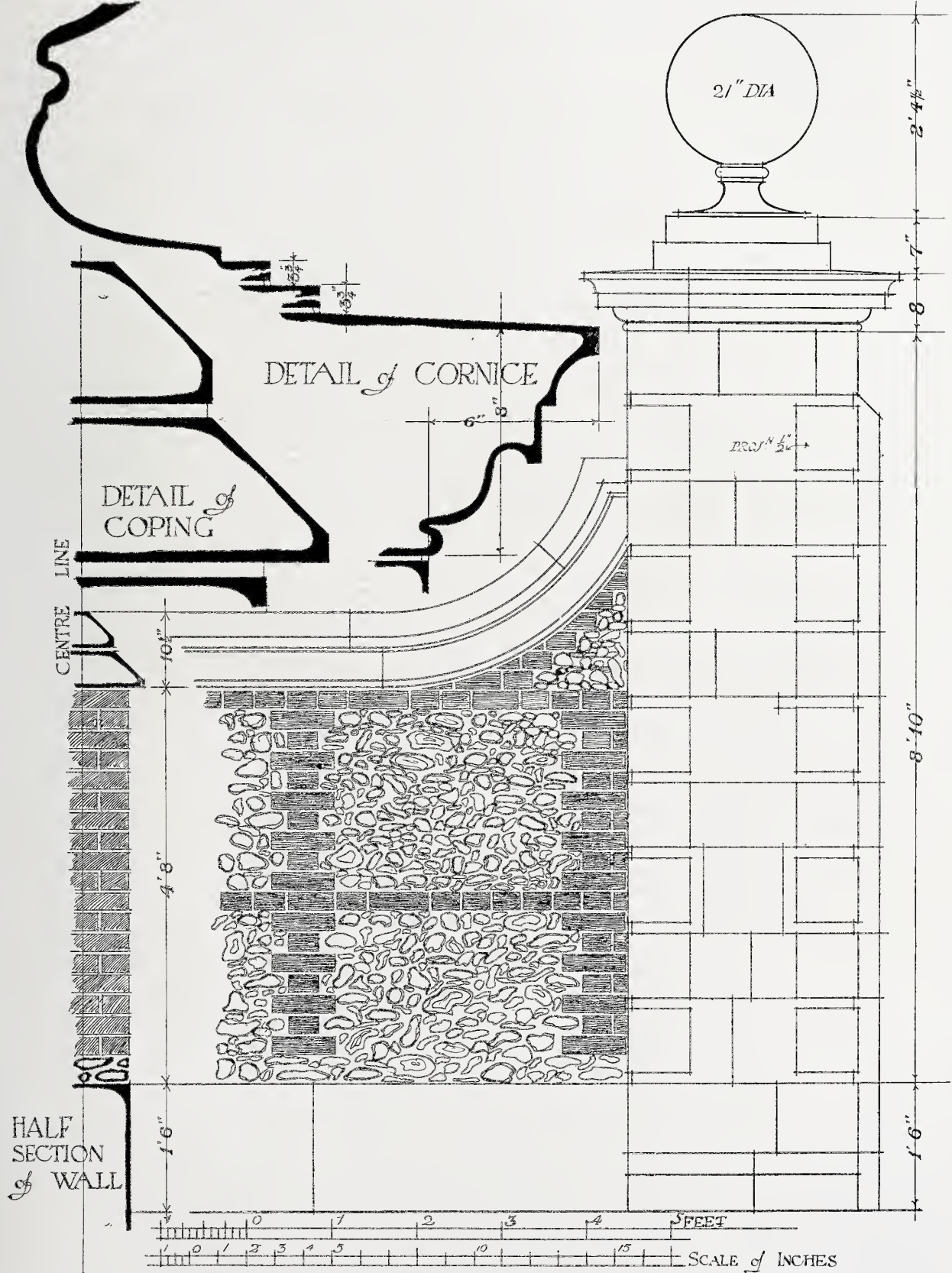
tree Church in Essex, belong to the latter half of the century, and although separated by a considerable distance are very similar. This type is extremely common, and yet withal very effective. Of these, the Essex one is the more vigorous, the detail of the corners being wonderfully fresh, while the carving of the egg-and-dart ornament is sharp and clean. The tomb from Tisbury Churchyard is of a much less common kind. An excellent design, the daintily-panelled pilasters give it at once a character of lightness and grace. An architrave is returned round the pilasters, capped by a cornice whose lower members are also returned. These mouldings as well as those at the base have very fine profiles.<sup>1</sup>

We have illustrated several varieties of gatepiers, many taken from the Close, Salisbury, which contributes the present example. Piers with balls are not the easiest things to design, and this one with the good walling of brick and flint, its fine ramp and stone coping, is an excellent type and exemplar.

<sup>1</sup> Its date is 1740.

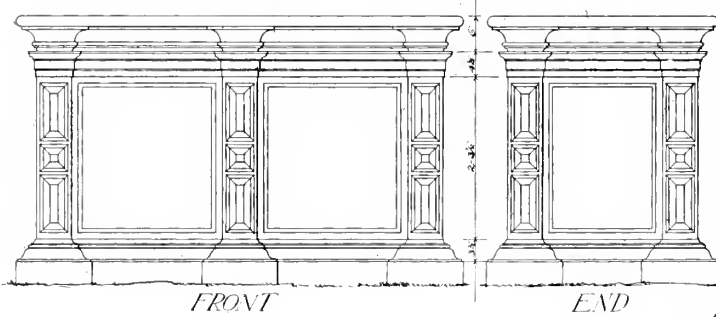
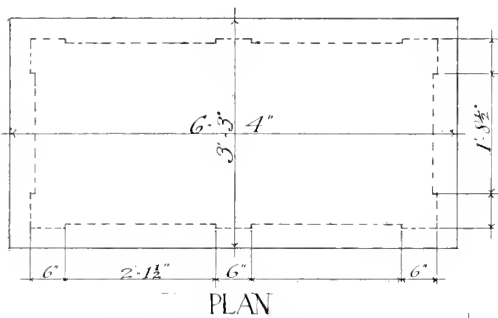


GATE PIER AND WALL AT SALISBURY

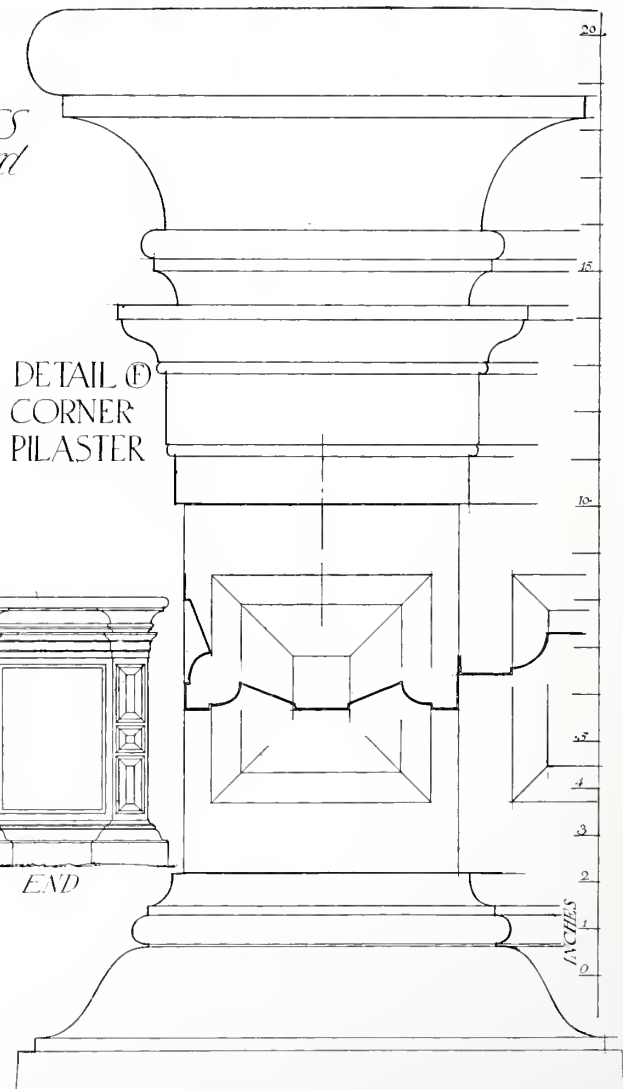




*TISBURY CHURCH WILTS*  
*Monument in Churchyard*



INCHES 0 1 2 3 4 5 FEET





# Imperial Mosques of Constantinople.

## PART II.

### THE MOSQUE OF SELIM.



SELIM I succeeded Bayezid II, and his short reign was occupied by warfare and conquest which nearly doubled the extent of the Ottoman empire, and laid the foundation for its most brilliant period. But incessant fighting allowed Selim no time for the cultivation of the arts of peace, and the Imperial mosque which bears his name was built to his memory by Suleiman I, his son.

The plan of the mosque is extremely simple, consisting of nothing more than a single great dome set with pendentives on a square of wall, and lighted by a ring of windows at the base. Two minarets are placed in their traditional position, flanking each side of the western façade, and in front of the mosque is a large forecourt with its central fountain. On the south side of the mosque a group of domed buildings is attached,

consisting of schools and kitchens, and adding apparent complication to the simple parts of the main building. Thus the Mosque of Selim shows little of the influence of S. Sophia, and may be regarded as the largest instance of the smaller type of mosque, having no relation to the main development of the great Imperial mosques.

### THE SHAH-ZADEH MOSQUE.

The next Imperial mosque—the Shah-Zadeh—was also built by Suleiman I in 1543-48, in memory of his favourite son Mohammed, and, compared with the Bayezid Mosque, it exhibits several changes which ultimately become embodied in the growing traditions of mosque-building. Its architect was an Armenian named Sinan, and he seems to have gathered together the experimental tendencies of his time, stamping them with his masterful personality and setting the standard which henceforward guided the design of Turkish mosques. He may well be compared with such a man as Bramante in Italy, or Inigo Jones in England.

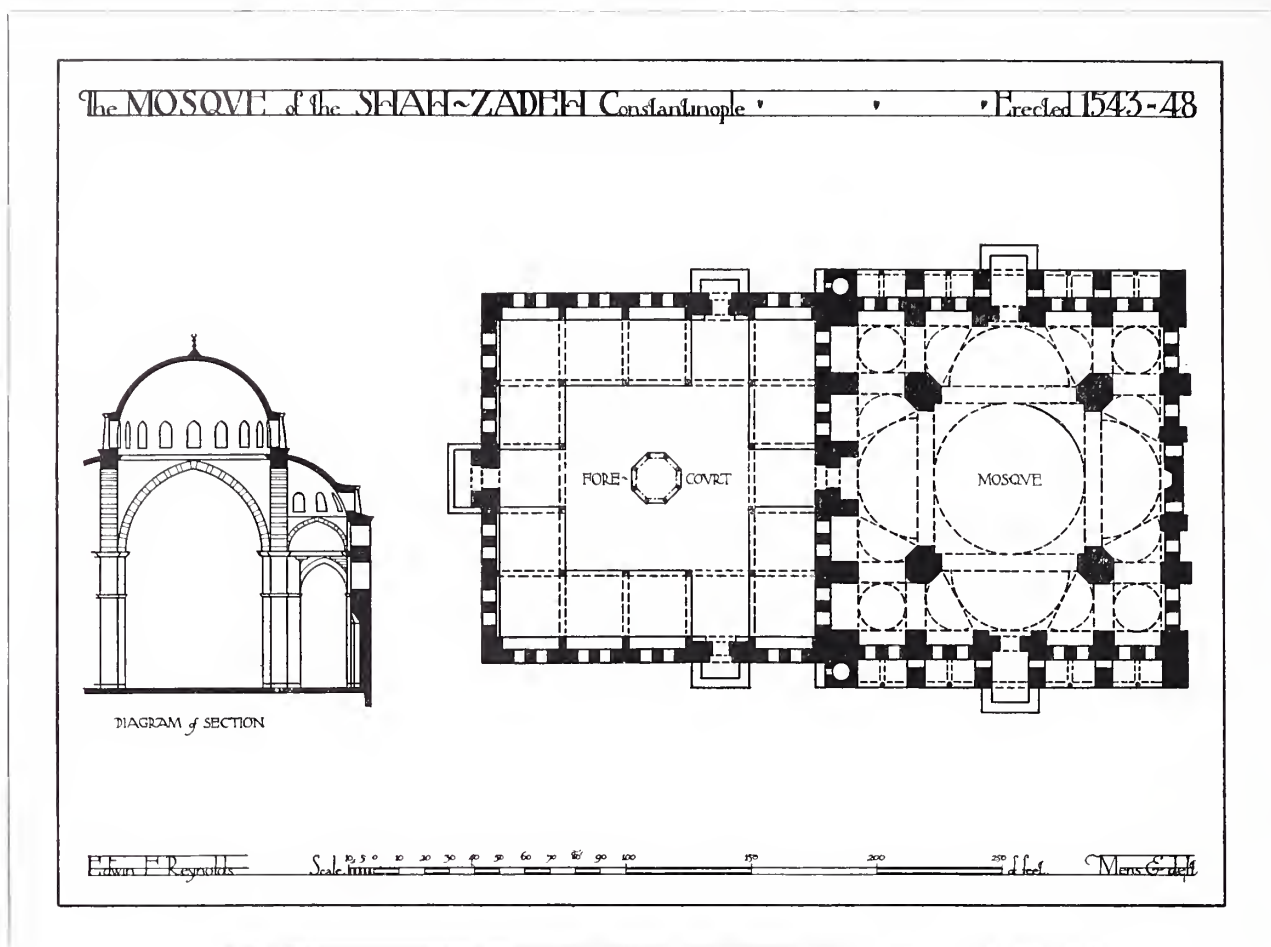
EDWIN F. REYNOLDS

DEL. LINEAVIT. 1906



MOSQUE OF SELIM.

FROM THE DRAWING BY EDWIN F. REYNOLDS.



The Shah-Zadeh Mosque is of medium size, measuring 145 ft. by 166 ft., while the forecourt measures 133 ft. by 147 ft., giving a total length of 278 ft.

The forecourt is surrounded by a cloister of unusually large bays, each being 28 ft. square; and the north and south arcades have deep wall-arches with projecting piers. As in the Bayezid Mosque, there are three entrances into the forecourt, but the two side-entrances are placed out of centre and nearer to the mosque, and this position was always retained afterwards. The mosque itself is set out as an exact square, and in its structural scheme there are three principal innovations to be noticed.

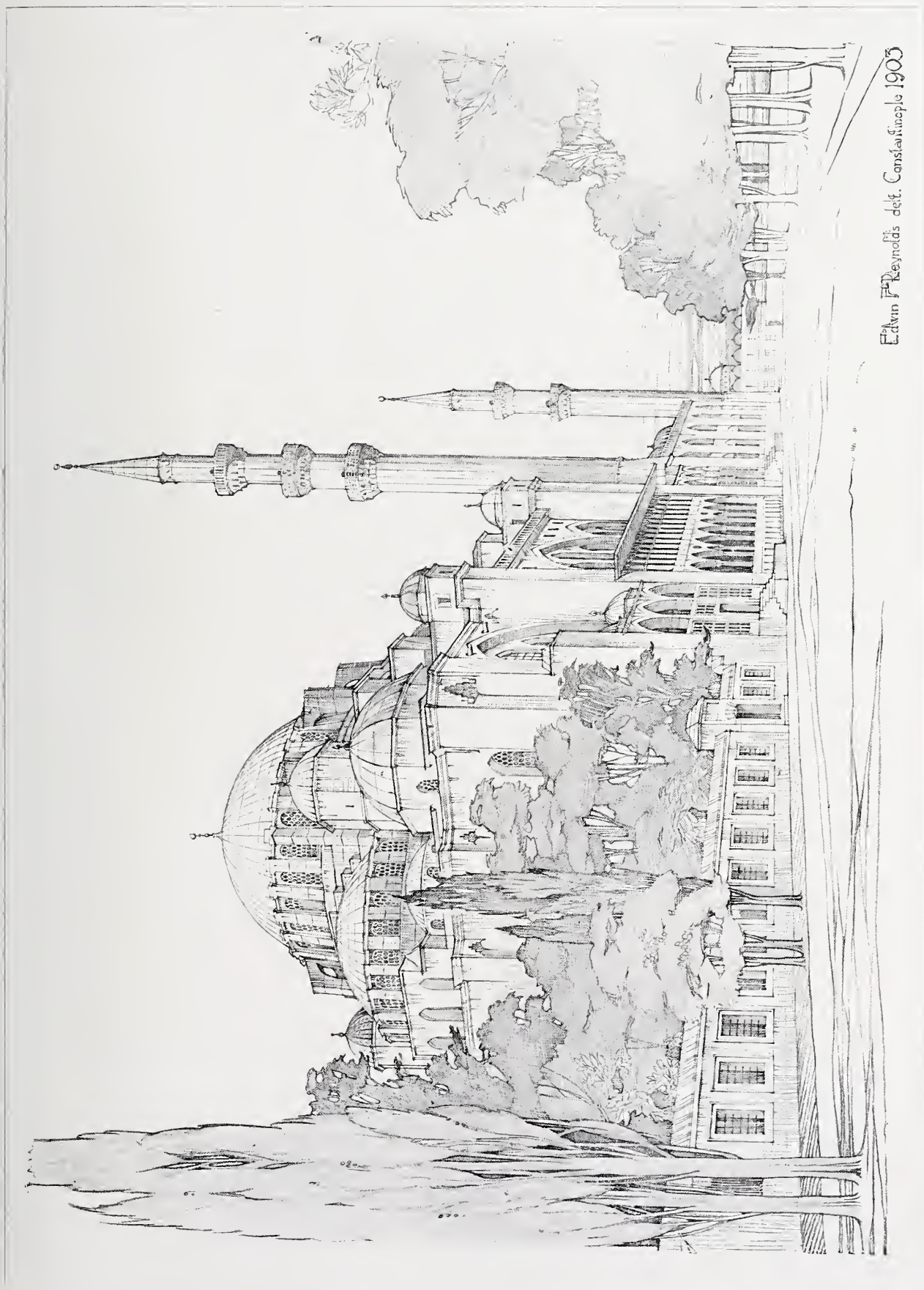
The first change is that the application of semi-domes is no longer confined to the east and west sides of the central dome. All the four sides of the dome are treated exactly alike in this respect, and the expression of length given by the north and south arcades in the Bayezid Mosque, and reminiscent of Christian ritual as expressed in S. Sophia, gives place to a more central and perhaps more logical emphasis of the great dome. Although as compared with the Bayezid Mosque the actual floor-space is only increased by the omission of two columns, yet the æsthetic restriction of the north and south tympanum walls was

removed, and the whole interior filled with a wonderful sense of expansion.

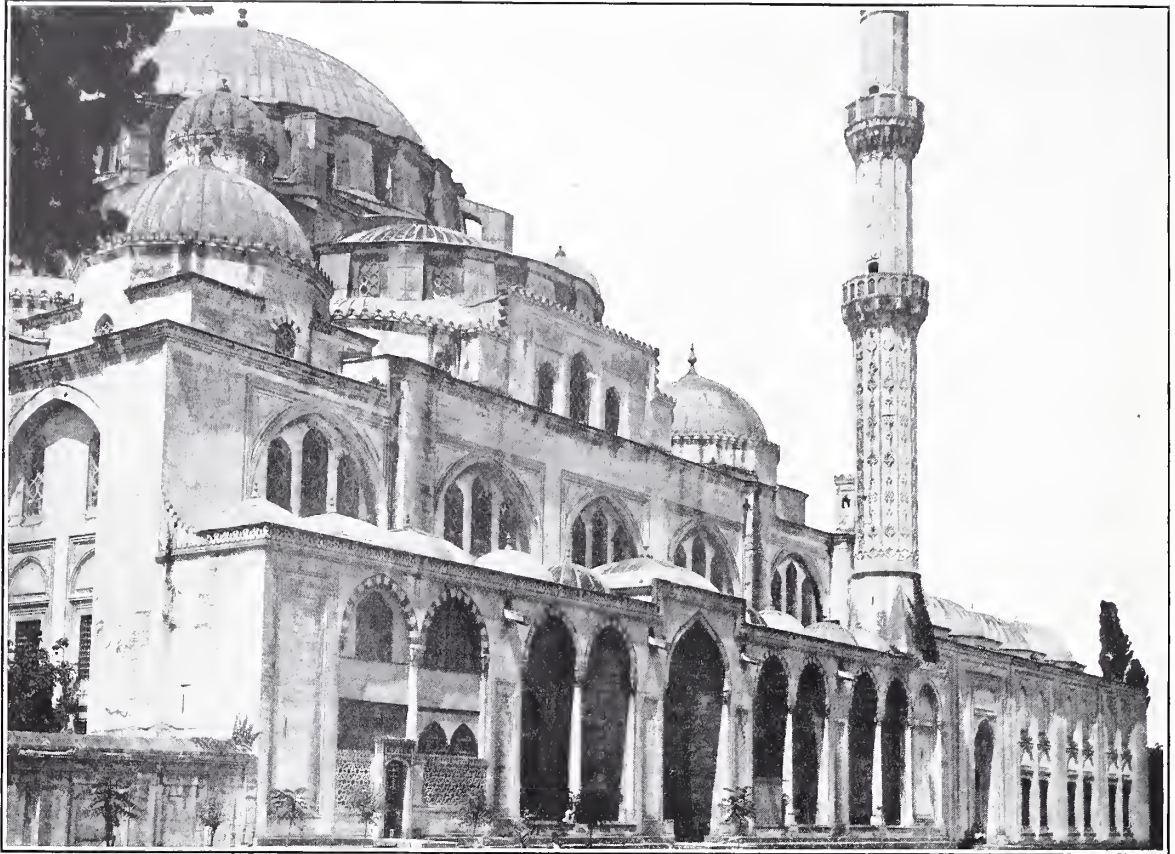
The second point of originality is in the introduction of subsidiary semi-domes to support the great semi-domes in place of the pendentives used in the Bayezid Mosque, and thus the complete scheme of the semi-domes of S. Sophia was reproduced, although entirely supported by arches and not indicated in any way on the ground plan. A difficulty arises in fitting the curves of the lesser semi-domes within the rectangular lines of the lower plan, and to this was probably due the simpler design of the Bayezid Mosque. This difficulty was solved in the Shah-Zadeh Mosque by splaying back the main piers so as to give more room behind the great arches for the proper development of the lesser semi-domes, and some such device was generally adopted afterwards. The curves of the lesser semi-domes left only small spandrels on plan to be supported, and these were filled out with courses of stalactite corbelling, projected from the walls below.

The third point of fresh development is the extension of buttresses around the outer walls of the mosque. In the Bayezid Mosque buttresses had been built against the aisle-arches which transferred the thrust of the great arches beneath the dome, but the greater height and more





MOSQUE OF SULEIMAN. VIEW OF THE SIDE.  
FROM THE DRAWING BY EDWIN F. REYNOLDS.

*Photo: Sebah and Joailler.*

SHAH-ZADEH MOSQUE. VIEW OF THE SIDE.

elaborate domical design of the Shah-Zadeh Mosque required a more complete system of buttressing. On the east side the buttresses of the aisle-arches project from the outer wall, and smaller buttresses take the thrust of the diagonal arches over the lesser semi-domes. On the west side the projection of the buttresses is included within the mosque, and the spaces between them are covered with barrel vaults. On the north and south sides the projection is partly included in the mosque and partly utilised as external porticoes and galleries, the spaces between the buttresses being filled with open arcades and covered with a series of cupolas. These external galleries became a permanent feature in later Turkish mosques, and a most important element in the architectural effect of their north and south façades. The mosque has two minarets, placed in the traditional Turkish position at the junction with the forecourt, and the external galleries stop against their square bases.

Thus the design of the Shah-Zadeh Mosque was full of originality in its free and complete adaptation of the structural scheme of S. Sophia to the use of Mohammedan ritual. The new motive had become entirely assimilated with Turkish traditions, and henceforward, with one exception, the

Imperial mosques were developed with independent vigour of design and truly national character.

Externally, the higher development of the plan is reflected by a further complexity of grouping. Above the deep shadow of the external galleries the main square rises to a cornice returned around the whole building, and serves as a grand cubical base for the pyramidal aggregation of domes. As in the Bayezid Mosque, each several part of the internal doming may be clearly traced, from the cupolas over the angles of the aisles, the great and lesser semi-domes, up to the central dome. The circular turrets over the four main piers of the dome are here more fully developed than in the Bayezid Mosque, adding to the stability of the central square by their greater weight, and leading up more effectively to the dome. The minarets, set in the midst of the plan, rise up in slender contrast to the broad domical mass of the mosque, accentuating the grouping and clearing it from any confusion. An enrichment of carving is applied to the drums of the cupolas and the shafts of the minarets, and throughout there is a certain refinement of form and delicacy of treatment which is sometimes lacking in later work. The originality of the plan and the shapeliness of the proportions make this mosque one of the most



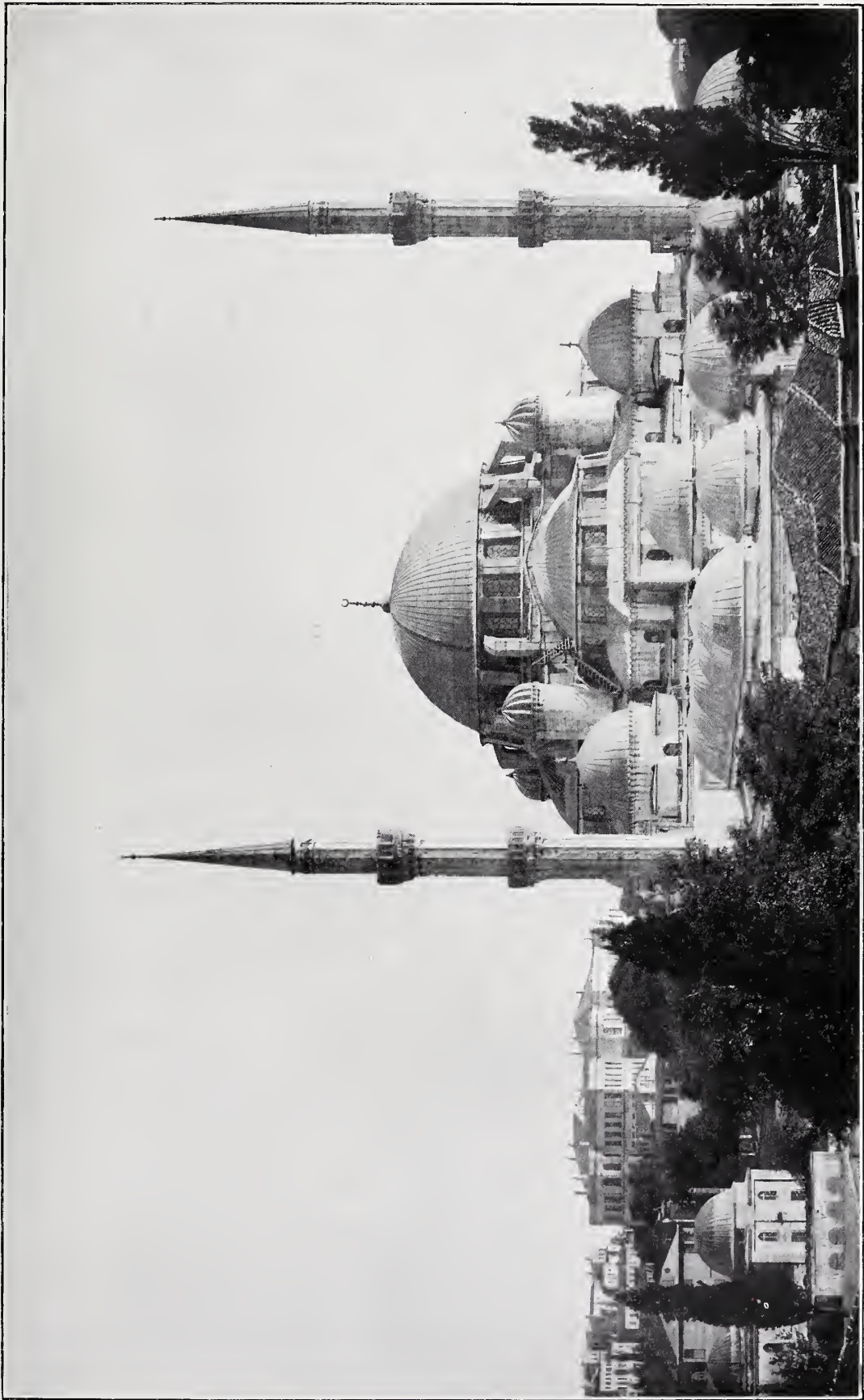
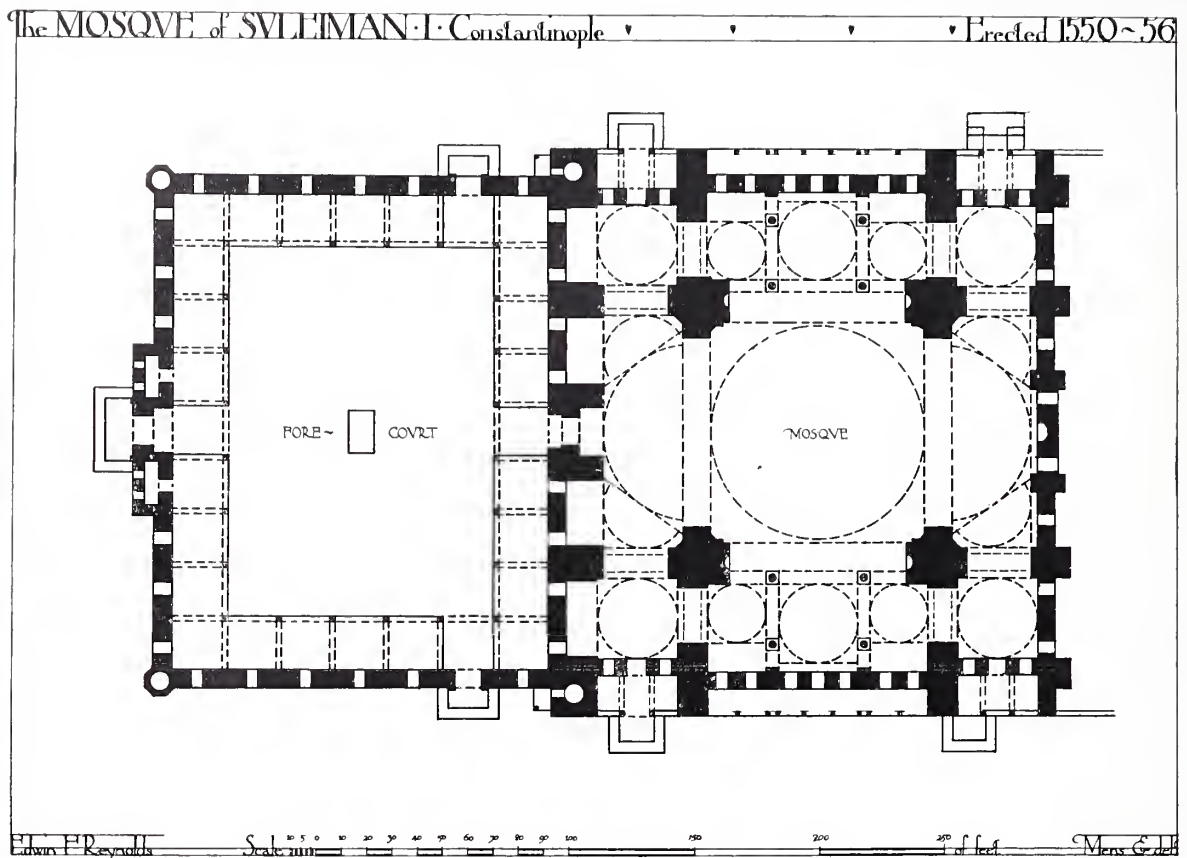


Photo : Sebah and Joallier

SHAH-ZADEH MOSQUE. GENERAL VIEW



interesting and perhaps the most beautiful of all the Imperial mosques.

#### THE MOSQUE OF SULEIMAN.

Sultan Suleiman I, well called the "Magnificent," seems to have been a truly Augustan patron of the arts, for in 1550 Sinan the architect began the building of his third great mosque. This mosque, the Suleimaniyeh, commemorates his own name, and in point of size and natural position it dominates all Constantinople. It is set on the summit of the low hills which rise from the Golden Horn on the one side and from the Sea of Marmora on the other, and it is a most conspicuous landmark from all parts of the city and from the very sea itself. The mosque is 227 ft. in width and 203 ft. in length, and with the forecourt makes up a total length of 359 ft. It is interesting to compare the size of this, the largest of the Turkish mosques, with the church of S. Sophia, its prototype. The latter church is 237 ft. wide and 291 ft. long, its total length, including the original forecourt, being about 444 ft. The diameter of the dome of the Suleiman Mosque is 85 ft. 4 in. as compared with 101 ft. 8 in. in S. Sophia. Thus it will be seen that, while appreciably smaller than the church, the mosque is nevertheless on a most magnificent scale, and it

should be remembered that it was one of a series, and no unique effort.

The forecourt is nine bays wide and seven bays deep, and has three entrances in the positions which had now become customary, the western entrance being elaborated with chambers projecting on either side. The mosque in some degree shows a reversion to the original type, for only the east and west sides of the central dome have semi-domes applied to them, while the north and south sides are filled with arcades bearing tympanum walls. In the mosque itself there seems to be no reason for this reversion, and Sinan the architect had only recently finished the Shah Zadeh Mosque with its four semi-domes. The scale of this mosque is considerably greater than that of the previous mosque; but the change of design can hardly be attributed to timidity, for it would have been as easy to build four semi-domes as to build the two which exist, and the problem of abutting the thrust of the arches under the dome would have been actually simplified. It is possible that it was thought that so vast a building could not be properly lighted without the windows in the tympana of the north and south arches, but even this seems hardly probable when the penetrating intensity of eastern light is considered. Thus it is difficult to account for such a reversion of design on practical grounds, and it must be attributed to





*Photo : Sebah and Joatier.*

MOSQUE OF SULEIMAN. DISTANT VIEW,  
ALSO SHOWING MOSQUE OF RUSTEM PASHA IN THE FOREGROUND.



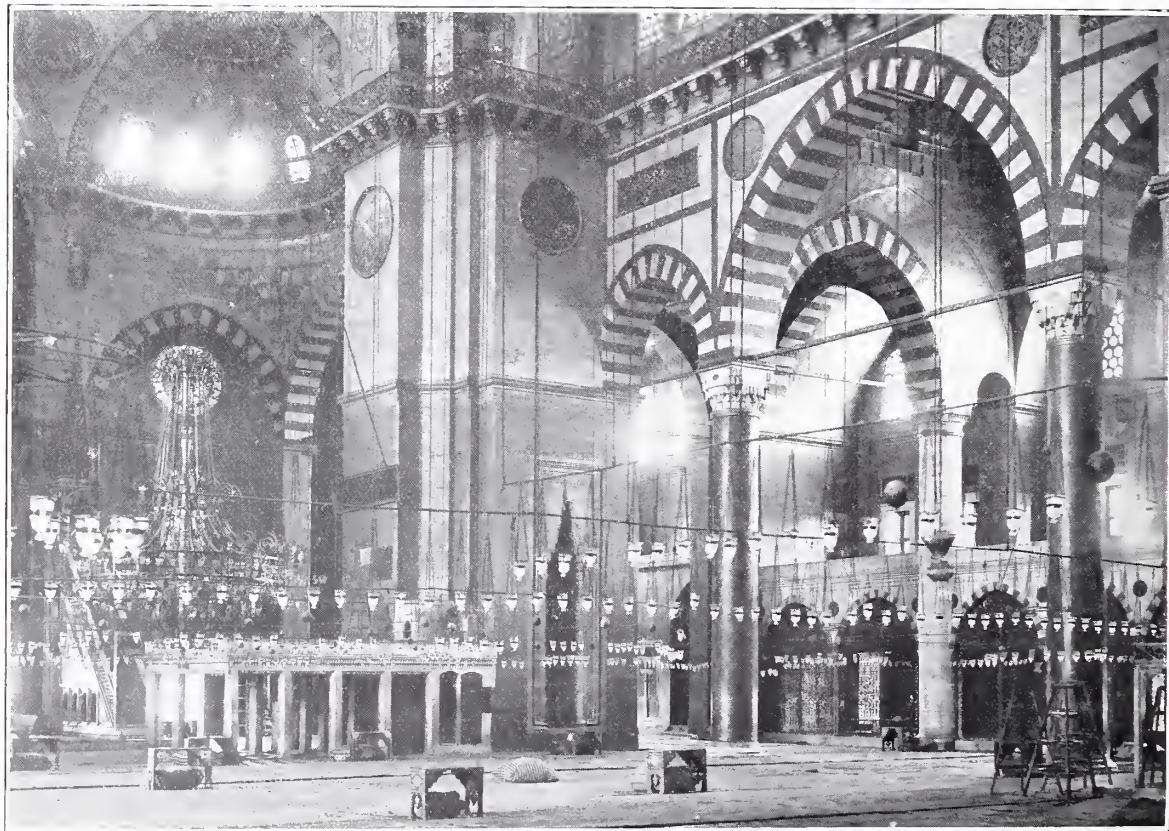
the conservative admiration which the Sultan held for S. Sophia, or some such personal or external influence which cannot be traced within the mosque itself. It may be that we have here an instance parallel to that of St. Paul's Cathedral in London, which was designed on the old Gothic plan against the will of its architect.

The arrangement of the dome and the east and west semi-domes, with their lesser semi-domes, is similar to that in the Shah-Zadeh Mosque. The north and south aisles under the dome are divided into three bays covered with cupolas, and these are grouped in a somewhat novel and curious manner, the central bay being larger than the other two bays. This setting-out has the result of putting some of the arches out of centre with the cupolas which they carry, and the effect is not altogether satisfactory. Another result of this arrangement is that the outer walls are pushed forward in the central bay of the mosque, thus reducing the width of the external galleries. The other parts of the outer walls remain in their usual position, and allow four deep porticoes between the buttresses.

Externally the mosque has not the compactness and homogeneity of the Shah-Zadeh Mosque. The outer square of wall rises to a level cornice as before, but its massive simplicity is broken by the projection of great piers. The cupolas and domes

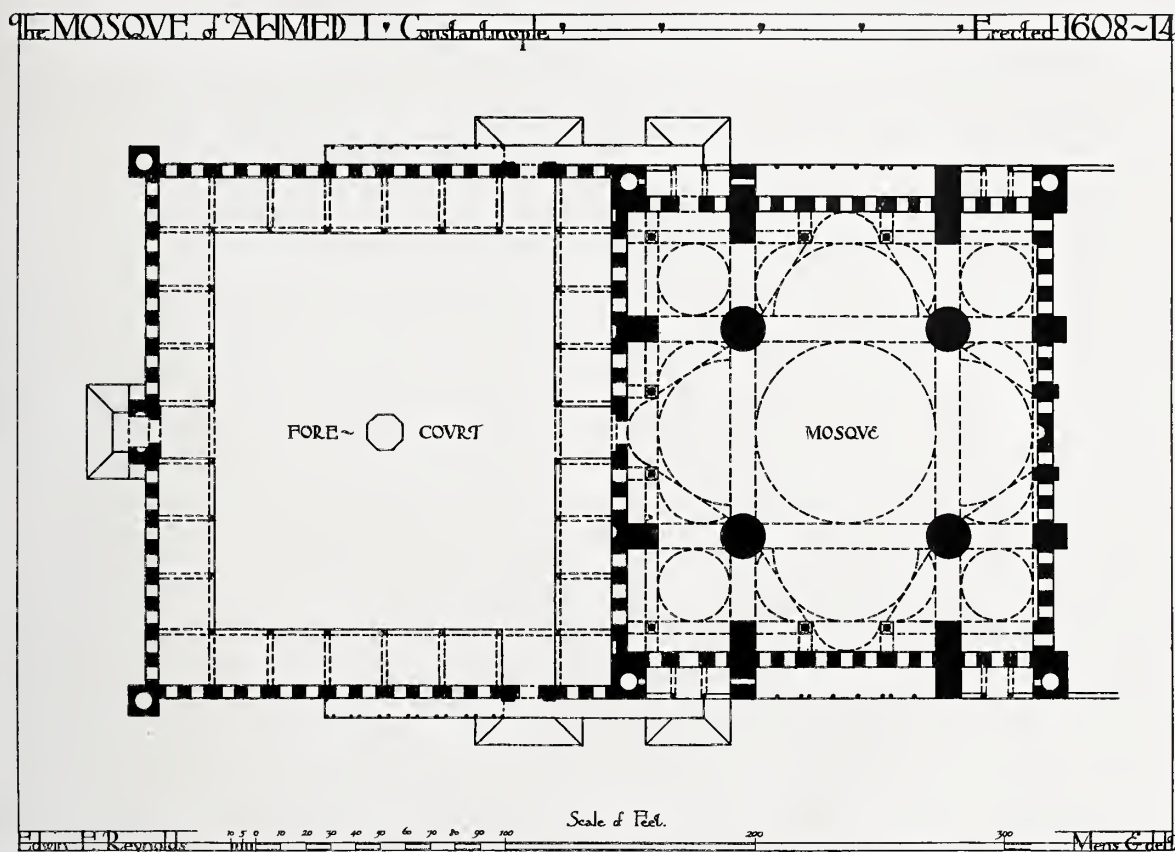
still retain their pyramidal outline, but the gigantic tympana of the north and south arches appear crude and flat in the midst of the rounded modelling of the domes, while the beautiful repetition of the four semi-domes in the previous mosque is lost. Moreover the grouping of the roofs is further complicated by great buttresses which sustain the east and west arches of the dome. These buttresses had necessarily existed in the previous mosques, but they passed over the aisles mainly below the level of the roof. As has been said, they appear but slightly in the Bayezid Mosque, and in the Shah-Zadeh Mosque they are entirely concealed by the semi-domes and by the turrets at the angles of the central square. But in the Suleiman Mosque, owing to the great scale and increased height of the dome, they project high above the roofs and become a most conspicuous feature, rising in steps from the outer walls up to large octagonal turrets built over the piers beneath the dome. These buttresses perform precisely the same function as the great buttresses which are so conspicuous in S. Sophia.

The domes and the semi-domes follow the design of the earlier mosques, and except for their greater height they are still very similar to the domes and semi-domes of S. Sophia; but a change is here to be seen for the first time in that the square base of the dome is no longer strongly



*Photo: Sebah and Joailler.*





marked, but is taken down over the main arches in a series of steps. The cupolas over the aisles are raised on low drums, and to some extent they hide the great tympanum-walls under the dome. A novelty is introduced in the pent-roofs which project over the external galleries along the sides of the mosque; and these galleries are divided into two storeys, the porticoes remaining in one height as before. The purpose of the pent-roofs is to shelter the faithful while performing their ablutions at a series of fountains below, and they were generally adopted afterwards. For the first time, also, four minarets were erected—two in their usual position at the junction of the mosque and forecourt, and the other two, of less height, at the western angles of the forecourt.

Thus, while in some respects the Suleiman Mosque was more fully developed than the Shah-Zadeh Mosque, yet in other respects it is not so finely designed. The proportions are heavier, less rhythmical and balanced, and the great buttresses seem to be a crude mechanical expedient which has not yet been altogether brought into place with the other parts; while the gigantic scale tends to give an almost uncouth aspect to the complicated grouping of the roofs. But these are defects which appear only at close quarters, and it would almost seem as though they were due to a distortion of perspective produced by the enormous size

of the building; for, when viewed more distantly, the mosque crowns the hill in a stately manner, forming one of the most perfect groups in a city of fine architectural grouping.

#### THE MOSQUE OF AHMED.

After the brilliant and prolific reign of Suleiman the Magnificent, there was a period of more than fifty years during which no Imperial mosque was built. The power of the Turkish empire fluctuated under the rule of weaker sultans, and internal dissension allowed little opportunity for any of them to attempt the building of any mosque of importance. But in the stronger hands of Ahmed I the government was restored to something of its former power, and in 1608-14 he built the great mosque which bears his name. It was erected on a site facing the ancient Hippodrome and close to S. Sophia, and in scale it almost equals the Suleiman Mosque. The mosque measures 214 ft. wide by 178 ft. long externally, and the forecourt, the largest in Constantinople, is 214 ft. by 186 ft., making a combined length of 364 ft. The forecourt is nine bays wide and eight bays long, and is entered by three doorways in the usual positions. The side-walls are not placed in line with the walls of the mosque, as had been the previous practice, but are brought level with the external galleries, and on each side of the forecourt are

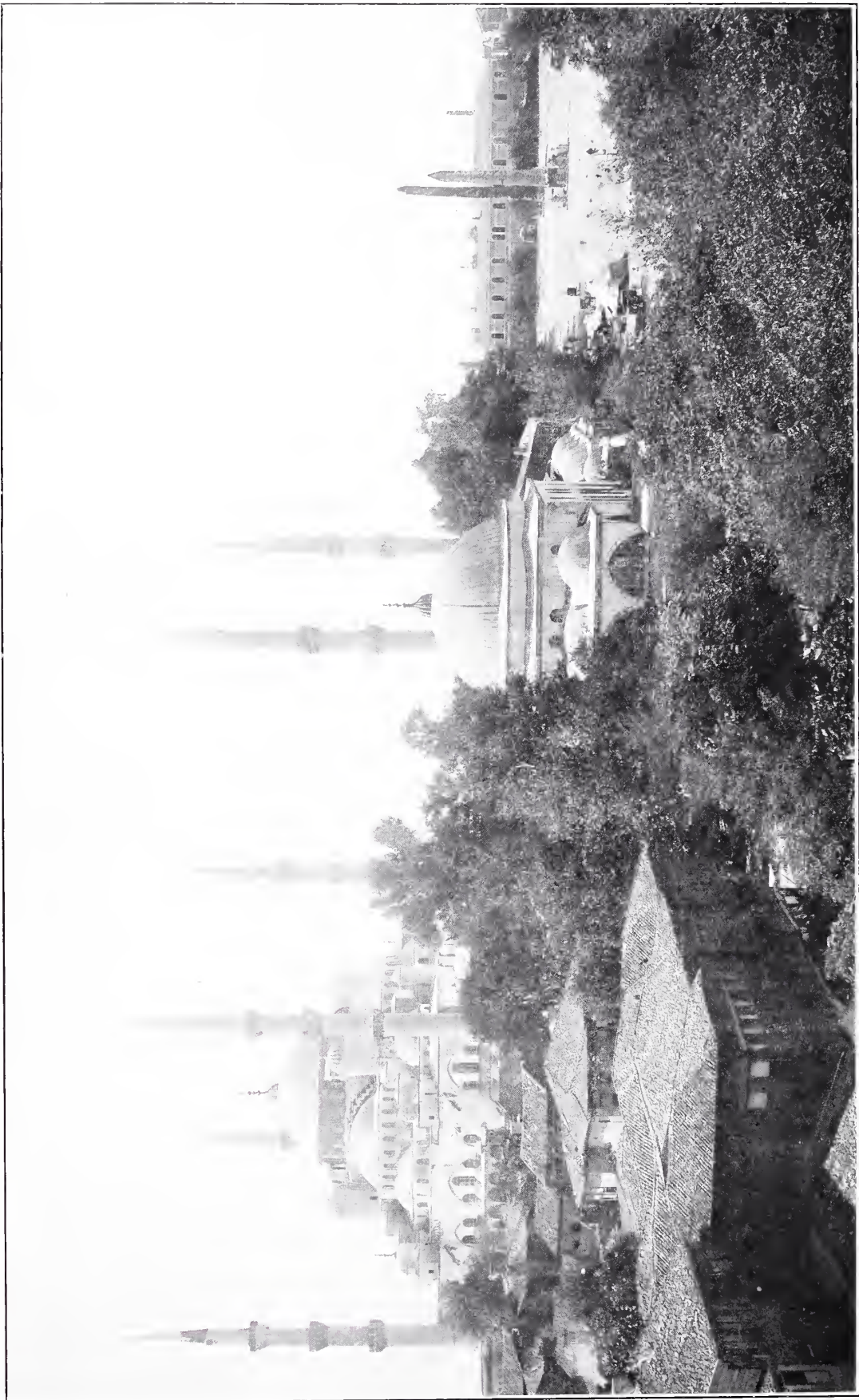


Photo: Sebati and Joutier.

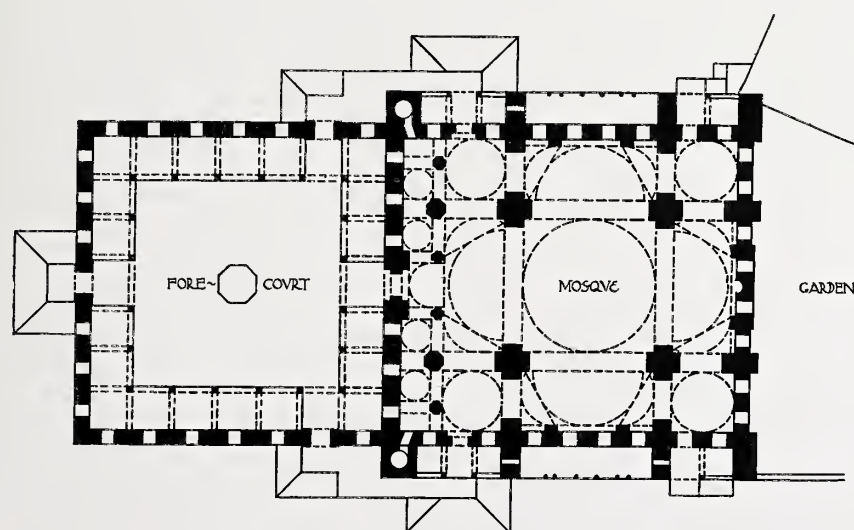


covered galleries which shelter additional places of ablution. The design of the mosque elaborates the scheme of the Shah-Zadeh Mosque, and it represents the highest development of Turkish planning. Not only are semi-domes applied to all four sides of the central dome, and not only are subsidiary semi-domes applied to all of these, but also, in three cases, the number of the lesser semi-domes is three instead of the usual two. In previous mosques the third subsidiary semi-dome was represented merely by a wall-arch, but here the greater internal depth of the buttresses allows its full development; and, further, this internal depth of abutment is articulated with piers and arches. Altogether the mosque is covered with twenty domical forms besides various barrel-vaults, and the whole interior is filled with the interest of their curving modulations from the outer walls up to the central dome. The four piers under the dome are gigantic fluted columns, 18 ft. in diameter and faced with marble masonry; but the circular form looks weak and lacking in rigidity, notwithstanding its enormous size. Another remarkable feature of the interior is the great number of windows; fifty are shown on the ground plan alone, but together with those in the upper walls, the cupolas and domes, there are over three hundred windows in all to light this one vast chamber.

As in all these mosques, the exterior is a faithful translation of the interior; and as the planning is the most highly developed, so the outward roofs attain their greatest elaboration. The same progression from the subsidiary and great semi-domes up to the central dome which dominates the interior is inversely reproduced in the pyramidal outline of the exterior, mounting from the outer walls to the culmination of the same great dome; the four square compartments at the angles of the plan are indicated by their cupolas; the large octagonal turrets represent the great piers beneath the dome, while the stepped buttresses represent the abutment-arches over the aisles; and, as before, the main square of the outer walls rises above the lower galleries and porticoes, and gives a massive base to the vast aggregation of cupolas and domes. The projection of the buttresses above the roof, first seen in the Suleiman Mosque, is here repeated, and they extend on all four sides of the central dome, the semi-domes being fitted between them.

An exuberant expansion of design permeates the whole building, and six minarets rise from the mosque, grouping around it in ever-varying perspective, and emphasising and relieving its domed mass by their slender height. Four of these are placed at the angles of the mosque, and the other two, of less height, at the western angles of the

THE YENI-VALIDEH MOSQUE, Constantinople. Commenced in 1615 completed 1665



Edwin P. Reynolds

Scale of Feet

Scale of Feet

Mens. G. del.



YENI VALIDEH MOSQUE. VIEW OF EAST SIDE.

forecourt. Hitherto the Holy Mosque at Mecca had been the only one with so many as six minarets; and Ahmed, to meet a charge of wishing to vie with the central shrine of Mohammedanism, added to it a seventh minaret.

#### THE YENI VALIDEH MOSQUE.

Having secured the grateful remembrance of his own name, Ahmed in 1516 commenced the building of another mosque in honour of his wife. The work was interrupted by his death two years later, and, remaining unfinished for fifty years, was completed on the lines of the original design for

another lady, the mother of Mohammed IV. This mosque, the Yeni Valideh Jami, differs from all the other Imperial mosques in situation, for instead of being raised on an eminence and enclosed by the quiet seclusion of an outer court it is built on the shore of the Golden Horn and surrounded by the business of a market-place.

Although the mosque is of comparatively small size, its dimensions are still very respectable. The external width of the mosque is 156 ft., and the total length including the forecourt is 272 ft. The forecourt is seven bays square and has the normal arrangement of entrances and the usual water-



cistern. The mosque has semi-domes on all four sides of the central dome, and each of these has two subsidiary semi-domes except at the west, where the design of the Ahmed Mosque is recalled by three subsidiary semi-domes. The only novelty of planning is in the development of a continuous western aisle passing through the main buttresses, the inner points of support taking the form of detached octagonal piers. This aisle had been partially formed round three sides of the Ahmed Mosque, where, however, the main buttresses had not been pierced. The external porticoes and galleries, and the position of the two minarets, follow the previous mosques in the arrangement which had now become a settled tradition.

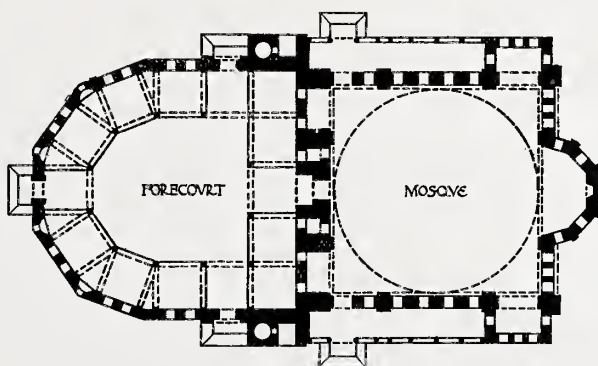
The same traditional quality which was observed in the planning also moulded the general form. There were here no new problems to be solved; the possibilities of mosque-building had been explored within the limits which the Turks had set themselves, its principles had been finally determined, and the design of a mosque had in a large measure become customary and automatic. The discontent of the artist still found a certain scope in refinements of proportion and expression, but the time of large constructive originality was over; and for a brief period Turkish art passed smoothly along the high level it had attained, still moving by the impetus of the past ascent. The walls and domes of the Yeni Valideh Mosque were composed with the perfect familiarity

of previous experience, and the later date of its building is indicated by slight changes in the adjustment of the parts and by a care for well-calculated effect, rather than by any distinguishing novelty. Even the hiatus of fifty years in its erection has hardly left a trace in the continuity of its design.

#### THE MOSQUE OF OSMAN.

By the end of the seventeenth century the Turkish Empire had passed the meridian of its power, and the subtle relation between politics and art was reflected in a general decline in taste and energy of building. For more than a hundred years no Imperial mosque was erected, and the mosque of Sultan Osman, built in 1748-55, shows the first sign of Western influence, a taint of the Rococo Renaissance. The scale of building is smaller than in any of the previous Imperial mosques, and the elaborated series of their domical forms is entirely abandoned. The forecourt is unique in shape, the western bays being set out from a common centre in a semi-decagonal form. Each bay is square and covered with the usual cupola on pendentives, and the triangular spaces between the western bays are covered with sections of barrel vaulting. The mosque consists of a single great dome set on pendentives, with a semi-decagonal recess for the Mecca-niche. On the two sides are outer galleries, and two minarets rise from the sides of the forecourt. The most remarkable point of construction is the way in

The MOSQUE of OSMAN III, Constantinople. Erected 1748-55



Edwin P. Reynolds

Scale of Feet 0 5 10 20 30 40 50 60 70 80 90 100 200

Mess. G. dell

*Photo : Sebah and Joailler.*

MOSQUE OF OSMAN III. VIEW OF EAST SIDE.

which the weight of the dome is taken, for it does not rest on the walls, as the plan would suggest, but on four great arches which spring from the piers at the angles of the square. At first sight it might perhaps be thought that these arches are to some extent decorative, and that the walls really take much of the direct weight of the dome; but the tympana of the arches are so pierced with windows that there is little strength of masonry left. The arches evidently support the dome, and they depend on the remarkably slight abutment of the angle piers. The dome is of light construction and the piers are weighted with turrets, but the design is certainly very daring; and the dome, with an internal diameter of 81 ft. 9 in., is no plaything, being one of the largest in Constantinople.

Although the construction is still distinctively Turkish, the decoration has become an extraordinary Saracenic version of the Rococo Renaissance. The walls and minarets develop undulating surfaces, a waved outline is given to the buttresses at the base of the dome, the cornices are broken with meaningless curves, and the design throughout shows a conscious striving after novelty for its own sake. Mouldings of ingenious profile are freely used, and the walls are frittered with thin pilasters and shallow breaks. The attention is everywhere distracted from the solid

masonry to a network of superficial lines, and the fine structural simplicity of typical Turkish work is almost altogether lost.

#### THE MOSQUE OF MOHAMMED THE CONQUEROR.

The original mosque of Mohammed the Conqueror, the first to be built in Constantinople, had been shaken by the earthquakes of 300 years, and in 1768 its entire rebuilding became necessary. The new mosque is popularly supposed to follow the older design, but no one who understands the gradual course of architectural development would consider this to be possible, for it is based on the fully-developed model of the Ahmed Mosque. The building is still on a great scale, and it shows less of the Rococo corruption than the mosque of Osman; but the design has become entirely academic, cold, and insipid. All the traditional forms which had produced the consummate elaboration and elegance of the Turkish mosque in its full glory—the cupolas, domes, turrets, and minarets—are carefully repeated; but the inspiration which had given them life and vigour is lacking, and they seem to express nothing more than the artificial resuscitation of a dying spirit. Turkish art was fast declining in its course, and now moved only by the force of its fall.

EDWIN F. REYNOLDS.

*(To be continued.)*



# Notes of the Month.

*Domestic Architecture—Morris Tapestry—Town Planning—Water-colour Sketches—  
A Decorative Panel—On Gardens—Architecture at the Royal Academy.*



LAS! we are in danger of losing our one only ewe lamb. Our reputation in domestic architecture, on which we have been wont to pride ourselves, is being taken away. This architecture, whose tradition has never been broken, is enshrined in the most pleasant spaces of the earth—in sweet dainty gardens with their flowers and lawns and paths, lying out on high uplands where lazy sheep wander, over which great cloud argosies float slowly, dragging lingering shadows over the hills, nestling in the shadowy valleys; in the midst of trees, by the soft murmur of still waters also, it has been planted and taken deep root like the English oak. This availeth nothing before progress!

"O cruelty  
To steal my Basil-pot away from me!"

Probably we have many misconceptions about ourselves which it is instructive to have cleared away.

A writer in *The Architectural Record*, New York, criticising our special issue—which it will be remembered was devoted to domestic architecture—pines for variety, and complains of our "lack of rational development." He has a reason why there is less variety in English than in American suburban buildings—"for our requirements and general conditions are so much broader and more far-reaching." What is meant is not very clear, but he goes on: "American climatic conditions alone are so varied as to create an endless variety of problems for the architect not to be found in any other country." He infers from this that their architecture is more vital, more varied, more successful. More varied we may admit, but we do not necessarily place much value on this quality. It is also suggested that the rush, the hurry, the bustle of American life are inspiring to good design. It may be so, but it has always seemed to us that the quietness, the repose for which in our domestic work we strive, is not to be caught in this way. Rather we find it in a thoughtful leisure where it grows up like a flower-bloom. "It is in our domestic work," we quote again, "that the development of our architecture is most noticeable." We should have thought otherwise. The best of the public work in America, as we are showing in these pages, is marked by a restraint,

a scholarship, a feeling for design, lacking to a great extent in the domestic work. Of course there is a form of development of which ostentation and affectation are the parents. We can never dream of rivalling the originality of "a director of men" who is also a "cultivated gentleman." This "gentleman" had the ceiling of his smoke-room raftered, from which he hung by invisible wires a flight of wild geese. To this height we cannot rise.

Our critic continues in his curious American diction: "One strangely fails to find any very marked departure from the type which was established in England with the early development of the modern house as we know it." What does he want? Must we turn our rooms away from the sun and place the kitchen on the forecourt? We have added a few conveniences, he admits, but our plans are extremely inconvenient from an American point of view. As if we tried to plan to suit that ideal! We do not intend to institute comparisons between the two kinds of planning, in many ways as different as night and day; but we may say in passing that the axial method adopted so much by American architects, while being eminently suitable for great houses, is not so for small ones, as vistas, to obtain their full effect, require length. In the small house an element of unexpectedness is a chief charm which the terribly clear planning of the more formal method destroys.

The value of the whole criticism from which these few extracts are taken may be gauged by the following quotation, with which we bring to a period this note: "While the Englishman is content to be a careful and intelligent follower of approved things and methods in all branches of mental activity, not excepting architecture, the American wants more and more to be a leader." Whither, we wonder?



WE had the pleasure of seeing a few days ago some of the Merton Abbey tapestries at the showrooms of Morris & Co., in Oxford Street. Also, what is extremely interesting, a small Arras loom is shown working. It will be remembered that Morris revived this almost forgotten art. In one of his letters, dated April 5,

1893, he writes:—"It may interest you to know that I wove a piece of ornament with my own hands, the chief merit of which, I take it, lies in the fact that I learned the art of doing it with no other help than what I could get from a very little eighteenth-century book, one of the series of 'Arts et Métiers' published by the Government." Beyond this Morris had nothing to guide him, except some drawings of looms in old books. He visited the "Gobelins" in Normandy to study its mechanism, where the loom is still in work copying oil pictures.

The letter quoted above refers to Morris's first piece of tapestry, composed of foliage and birds, which was commenced in May 1879. But it was not till 1881 that an attempt was made to weave a figure-design, when a piece called "The Goose Girl" was woven from a cartoon by Mr. Walter Crane.

From this time most of the tapestries, as far as the figures were concerned, were designed by Sir Edward Burne-Jones, the ornamental borders, flowers, and accessories being arranged by Morris, and afterwards by Mr. S. H. Searle. Morris, however, designed himself one figure-piece, called "The Orchard," which consists of four figures standing under fruit trees and bearing a long, horizontal scroll. Dainty flowers spring about the feet of the figures. This design does not possess the suavity of later designs.

The specimens at present exhibited are: "The Passing of Venus," by Burne-Jones; "The Chace," Heywood Sumner; "An Allegory," by Byam Shaw; and "Primavera," after Botticelli; besides some smaller pieces.

These give an idea of the scope of the collection. "Primavera" perhaps best of all gives an idea of the skill attained by the weavers trained by Morris.

The method of weaving arras is curious. It is done from the back, the worker seeing in a mirror, through the warp, "as in a glass darkly," how his work proceeds. Besides this difficulty, that of realising the effect of his work done from the back, there are many others. The picture is woven at right angles to its true position, standing figures, for example, lying horizontally during the process; and if the tapestry be a long one, the first woven portions are rolled out of sight, as was the case with "The Passing of Venus," which was actually on the loom for six years. It can be imagined these difficulties take some time to overcome. The warp consists of vertical linen threads placed closely together and fixed at the top and the bottom round rollers. On this warp the design is traced and fixed, and then the workers (sometimes there are several), sitting at the back with the cartoon placed behind them for reference,

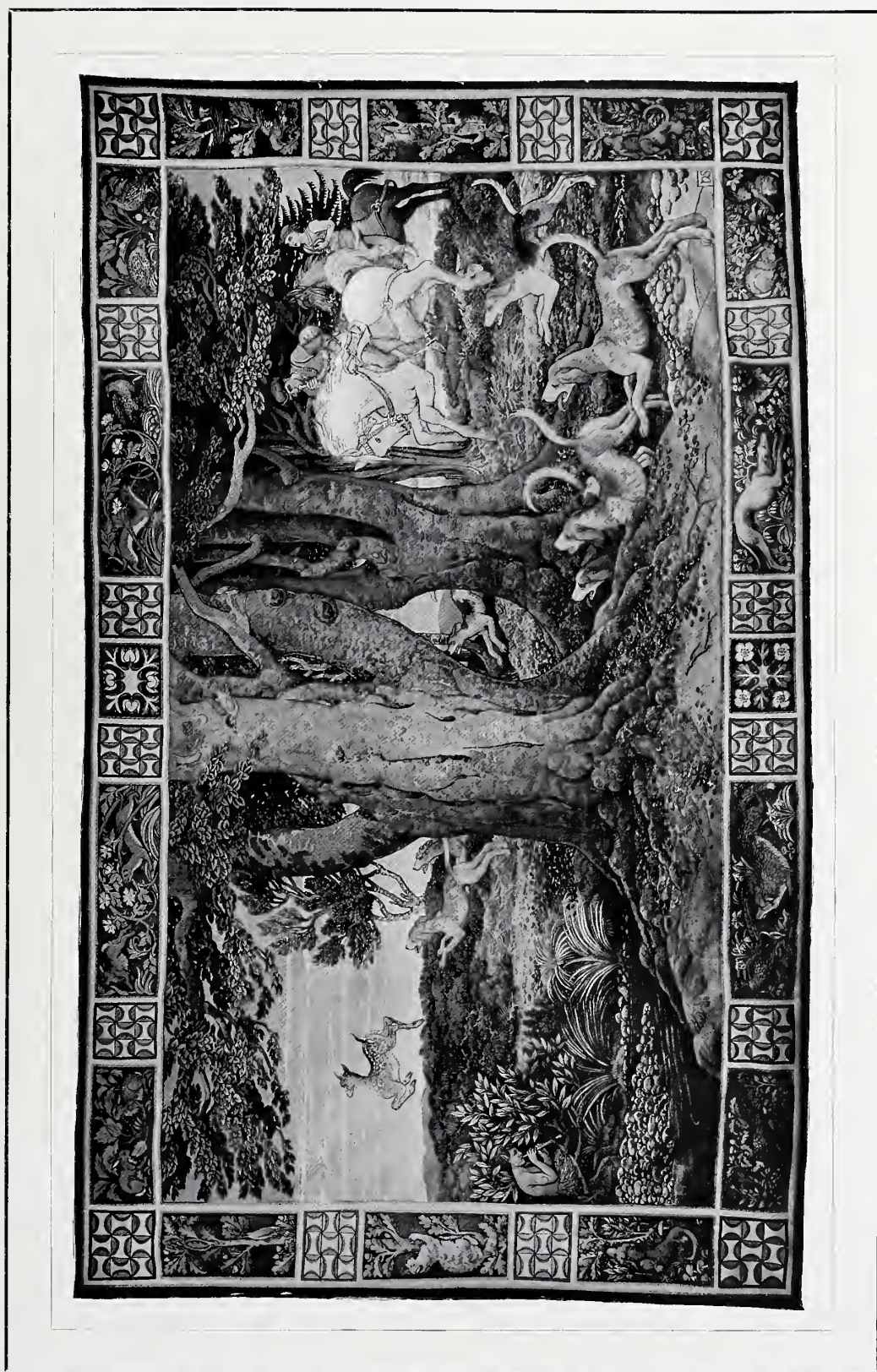
proceed with bobbins having pointed ends and rolled with various colours of wool to weave to the lines of the design dimly figured on the warp. The bobbins flit through and through, and slowly the warp is hidden and loaded with forms of beauty. There is nothing mechanical in the work. The worker must be continually on the alert, changing his bobbins as a painter his colours, working gradations in flesh tints, in draperies, laboriously building up his figures of man and beast, of flower and tree, to a perfect whole. It would be a great pity if this art were allowed to die out, the results of which nothing can replace. For a covering for walls, as a background to a stately manner of living, nothing could be finer or more beautiful. On a wall they have a wonderfully rich effect, and although often full of bright colours, sometimes more gorgeous than the east, never cease to lose their decorative quality.

"The Passing of Venus" is a large tapestry, measuring twenty feet in length and nine feet high, and, as we mentioned above, was six years in the weaving (1901-1907). Venus is shown seated in an aerial car, poised above the ground by wings, drawn by doves which are harnessed to the car by silken threads. Love stands in the centre, drawing his bow to shoot into a bevy of maidens standing under a canopy in attitudes expressing half reluctance, half tumultuous wishes. Maidens already overcome lie behind the shooter among the flowers. The glory of the colour, the fair draped figures, the trees, the flowers, the dignified movement of the whole composition, make it something like a triumph. Still more when it is considered that it was made from a small and slight water-colour sketch by Burne-Jones—all the accessories, the fine trees in the background, the flowers, were arranged by Mr. S. H. Searle. It must be understood that the actual weaver is responsible for the colour, selecting and choosing as he thinks fit.

"Comment des jeunes colombeaux  
En ung char qui fut riche et beaux  
Maintenant Venus en lost d'Amours  
Pour lui faire hatif secours."

"Primavera," after the picture of Botticelli in Florence, is perhaps more wonderful as a technical triumph. The picture is familiar to us all, and perhaps nothing more lovely exists in the whole range of painting. Its sweet graciousness has been wonderfully reproduced in the tapestry. The rendering of the thin draperies scarcely hiding the lithe forms of the Graces, showing the warm flesh and hiding no exquisite contour of limb and body, is almost perfect. Not less successful is the figure of Spring clad in less diaphanous draperies, or the quick movement of the flower-laden maidens sheltering from the breath of the spring "Zephyr." Trees in bloom, and a lawn pied with all lovely





TAPESTRY: "THE CHACE," DESIGNED BY HEYWOOD SUMNER.

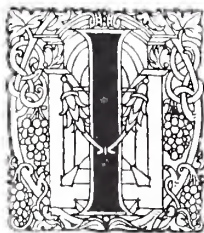


flowers, are no less marvellously woven. This tapestry has been reproduced twice, in 1895 and again in 1896. It should be said in passing there is no easy method for the second reproduction—the same laborious process has to be gone through again.

Mr. Heywood Sumner's design, "The Chace," is in quite a different kind. The centre part is taken up with two great tree-trunks spreading out at the top in foliage. Huntsmen and hounds pursue a bounding hart; a small satyr piping lies half concealed under a bush at the side of a pond. To render the trunks interesting was no easy task, but it has been done, and that well. The border to the tapestry, representing incidents of the chase, dog and cat, cat and bird, &c., is curiously full of life, yet without transgressing the limits of the material.

An allegorical design called "The Blindfolding of Truth," designed by Byam Shaw, is entirely a figure-piece. Truth, a maiden, is shown despoiled of her clothes, bound, screened by draperies which are held up by court ladies. Retainers wink and whisper. An aged fool and a little boy keep alight the flame of truth. The owl, as the bird of wisdom, is perched on the fool's shoulder, constrained thereto by a cord. The rendering of these figures,

the flesh colour of Truth, the rich cloths, the jewellery, are all vividly rendered. Some smaller single-figure pieces, designed by Burne-Jones, make up what is one of the most interesting exhibitions in London.



It is a strange fact that we, in spite of a splendid tradition, should limp so lamentably behind America in matters of town planning. In that country there seems to be a healthy rivalry between cities into which even merchants enter to make them beautiful, and every day Civic Commissions are being formed. In this, of course, America is not without a tradition, and the fine plan made by l'Enfant in 1791 for Washington is a good setting-out place. The more recent town plans are divided into squares, which while providing vistas are not peculiarly interesting. It is after all only a utilitarian arrangement; and, of course, a vista without its proper heightening in some consciously planned structure, or happy adaptation of some natural feature, has no peculiar merit.

Radiating streets with culminations in grand edifices, wide avenues with oases of park and



*Block Plan of the City of Bath.*





FROM THE WATER-COLOUR SKETCH BY LESLIE WILKINSON.

green, vistas leading the eye pleasantly along serried rows of pillars, range on range, wide, simple, and spacious façades, restrained and dignified buildings to some great point, and preserving through it all a sobriety devoid of "busie triflings," are things to be striven after.

It may be of interest here to print a paragraph from the "Parentalia," wherein is described Wren's plan for laying out the City of London. The first part, indeed, refers to an earlier period, to the advent of I. Jones and Palladianism, but it is thought best to give the extract in full.

Critical Review  
of the buildings  
of London.

"Towards the End of James I.'s Reign, and in the Beginning of his Son's, Taste in Architecture made a bold step from Italy to

England at once, and scarce staid a Moment to visit France by the Way. From the most profound Ignorance in Architecture, the most consummate Night of Knowledge, Inigo Jones started up, a Prodigy of Art, and vied even with his Master Palladio himself. From so glorious an Out-set, there was not any Excellency that we might not have hoped to obtain; Britain had a reasonable Prospect to rival Italy, and foil every Nation in Europe beside. But in the midst of these sanguine Expectations, the fatal Civil-war commenc'd, and all the Arts and Sciences were immediately laid aside, as no Way concern'd in the Quarrel. What follow'd was all Darkness and Obscurity, and 'tis even a Wonder they left us a Monument of the Beauty, 'twas so agreeable to their Natures to destroy.

"Wren was the next Genius that arose, to awake the Spirit of Science, and kindle in his Country a Love for that Science which had been so long neglected; during his Time a most melancholy Opportunity offer'd for Art to exert itself, in the most extraordinary Manner; but the Calamities of the present Circumstance were so great and numerous, that the Pleas of Elegancy and Beauty could not be heard; and Necessity and Convenience took Place of Harmony and Magnificence.

"What I mean is this; The Fire of London, furnish'd the most perfect Occasion that can ever happen in any City, to rebuild it with Pomp and Regularity; this, Wren foresaw, and, as we are told, offer'd a Scheme for that Purpose, which would have made it the Wonder of the World.

"He propos'd to have laid out one large Street from Aldgate to Temple-bar, in the Middle of which was to have been a large Square, capable of containing the new Church of St. Paul's, with a proper Distance for the View all round it; whereby that huge Building would not have been cooped up, as it is at present, in such a Manner, as no where to be seen to Advantage at all; but would have had a long and ample Vista at each End, to

have reconcil'd it to a proper Point of View, and gave it one great Benefit, which, in all probability, it must now want for ever. He further propos'd to rebuild all the Parish Churches in such a Manner as to be seen at the end of every Vista of Houses, and dispers'd in such Distances from each other, as to appear neither too thick, nor thin in Prospect; but give a proper heightening to the whole Bulk of the City, as it fill'd the Landscape. Lastly, he proposed to build all the Houses uniform, and supported on a Piazza, like that of Covent-Garden: and, by the Water-side, from the Bridge to the Temple, he had plan'd a long and broad Wharf, or Key, where he design'd to have rang'd all the Halls that belong to the several Companies of the City, with proper Warehouses for Merchants, between to vary the Edifices, and make it at once one of the most beautiful, and most useful Ranges of Structure in the World.—But the Hurry of Rebuilding, and the Disputes about Property, prevented this glorious scheme from taking Place."

There will always be reasons why improvements should not be inaugurated—always until they are made, and every year adds immensely to the cost. To have made London the most magnificent city in the world at the end of the seventeenth century would have cost a mere fraction of what it requires to make it a livable place at the beginning of the twentieth.

So difficulties increase, and day by day expediency puts off making any drastic change.

However, it is only a question of time, and in the future it is likely that town planning will be an important part of the architect's work.

The increasing growth in appreciation of architecture by the public will suggest the formation of Civic Commissions to control the building of our streets. Some control will have to be exercised by the municipality, not in any æsthetic sense at first, but in the direction of restrictions of the height of buildings in order to obtain continuity—this of course does not imply uniformity or monotony, for within definite bounds there is the possibility of an infinite variety. Wordsworth did not find the fourteen-line sonnet with its strict rhymes an unworthy vehicle of his thought or a restriction to his imagination.

"Scorn not the sonnet; critic!"

Among architects there must be unanimity, obedience to some fixed set of rules. Great architects have bent to them, so must we if there is to arise a civic architecture worthy of the name. For it is not individual buildings that can make a street noble or grand, but range on range of them planned to one definite end, and that not the glorification of the individual, but of the community. Many architects have used their energies



to the completion of a single building, as St. Peter's, as the Louvre, without any incongruity; architects have continued great schemes of building without any resulting discord, witness Greenwich Hospital. And until we have learnt restraint and self-sacrifice in our architecture we can hope to make little advance. It may be said in passing that it does not seem incompatible with the expression of individuality or temperament, judging from classic examples, to submit to restraint. On a small scale one might point to many a Georgian street with buildings of one height, appealing as a unity to the passer-by, yet preserving, with charming conceits of design, an idiosyncrasy for every dwelling.

Bath in a more urban way possesses many beautiful streets, planned with restraint and dignity—which very qualities seem, in the eyes of the Corporation, to be equivalent to uninteresting design.

The plan shows the position of the Crescent, the Circus, excellent devices in planning and most fitting to display the forms and dignity of architecture. Bath Street, whose destruction is proposed, can be seen situated close to the cathedral.

Mr. Speaight's scheme for the improvement of the Horse Guards Parade has been unconditionally rejected by Mr. Harcourt. With some aspects of the proposed rearrangement we are not altogether in sympathy; but to the main idea—the principle of effecting an improvement to the present shapeless condition of the parade ground—we give our entire support. In many ways the scheme, which owes something of its ability to Mr. Mallows, is a fine one, although marred in places by pettiness, and was certainly worthy of consideration. The treatment of the straight canal formed on the axis of the entrance from Whitehall is lacking in breadth in its details, and would have required reconstruction.

We do not deny that the park and pond is a pleasant place, but we believe it would not lose in pleasantness by the proposed alteration, while it certainly would immensely improve the parade, and the effect on entering it from Whitehall would be splendid.

This is another aspect of town planning—the laying out of piazze, of canals, trees, and lawns. Only in the last years of the eighteenth and the barren days of the nineteenth centuries did the laying-out of ground slip out of the province of the architect and come into that of the landscape gardener, of whom "Capability Brown" is the type, whose progeny have disfigured every park in London and destroyed half the gardens in England. Some attempt has been made to recapture this province, and in the country with great success, where invariably the architect's advice is sought in the

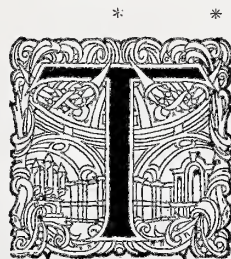
lay-out of the garden. But in towns the squares and gardens are given over to the landscape gardener, that lover of exotics, that awful inventor of the meandering path that has no definite aim, that barbaric patchworker of lawns, who, wherever he can, contrives an irregular pool of water, stagnant and dirty, unkempt and decorated round its borders with refuse of old stone and brick taken from the housebreaker's yard. This sort of design is typical of a great deal of our building—a perverted taste for what is called picturesque is the patron and the extoller of it.

Picturesqueness is an accidental quality, a gift of Time, who in his fulness can afford to drop it here and there. With conscious design it has little to do.

To the development of civic ideals in architecture is necessary, unanimity among architects, and on the part of the public, appreciation. Palladianism offers to the architect that unanimity which alone can make street architecture other than the hap-hazard thing it is at present. To adopt Palladian architecture means, among other things, working in a certain restraint. This architecture to Goethe was "frozen music," which is perhaps the finest simile ever made about it.

Which of us has not felt, sitting under a great dome hung cloudlike over us, as if great and solemn harmonies were here crystallised, as if the light and buoyant air, heavily laden with sound pregnant with passion, its joys and sorrows, took a visible form and hung there an eternal witness to the music! Palladio's churches in Venice, by the calm order of their arrangement, by the great Corinthian pillars set steadfastly under the wide soaring of the vaults, by their absolute simplicity, fill the mind with thoughts of divine harmonies turned into stone.

Fine building will always resemble this—a slow and solemn music.



THE water-colour drawings of the churches of Santa Maria in Campitelli in Rome, which forms our frontispiece, and of Santa Maria della Salute in Venice, formed part of the work of Mr. Leslie Wilkinson with which he gained the "Arthur Cates" prize.

An unfamiliar aspect of the Church of Our Lady of Safety is shown in the latter, which more than any other building dominates Venice. It is nearly as well known to us as St. Paul's from the paintings of Canaletto and Guardi.

Standing sentry almost at the head of the Grand Canal, its splendid site, its pyramidal form, leading the eye from the small dome over

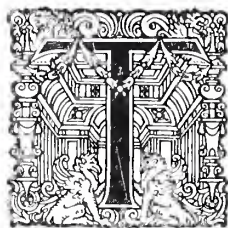
the choir, set between campanili, up to the great dome, the great curled scrolls, crowned with statues, joining the octagonal drum to the outer walls, the interest of the details, impress and delight architects as they have done painters.

In plan the church is an octagon with a choir projecting outwards capped with a small dome. Eight piers, with attached pillars of the Corinthian order which carry the entablature at the springing of the drum, joined by arches to one another and the outer walls, carry it, which in its lowest stage is octagonal. This disposition of the ground plan obviates the distortion caused by winding arches.

It was built by Baldassare Longhena, 1631-56, as a memorial on the cessation of the plague, and for its size is one of the most beautiful of churches built in any age.

The Roman church, Santa Maria in Campitelli, was erected by Rainaldi in 1665 on the site of an earlier church. A view typical of the smaller Roman churches is shown in the drawing—broken

pediments in perspective, the simple brick-and-tile campanile, with the curious six-hour clock, are very interesting.



THE Symposium of Socrates, the subject of Mr. G. G. Anderson's panel (about three feet square), is placed over the dining-room mantelpiece in the house of Mr. Alexander Cross, M.P. Its intention was to mark the fireplace.

Against the rather pale tone of the woodwork it shows out a vivid piece of colour and light, and has succeeded remarkably well as a decoration. Imagination and feeling have visualised in a splendid way a scene from Greek life with all its vivid colour and setting.

Atmospheric effect is part of the charm of the picture. The wide expanse of blue sea dotted with the purple islands, the burning motionless sky hanging over it, the vast distance and the



THE SYMPOSIUM OF SOCRATES. DECORATIVE PANEL BY G. G. ANDERSON.



contrast between the cool foreground with its fluted marble pillars streaked with light and shade, the pure bright colours of the figures, and the burning waters of the Egean, are excellently painted. The balance of the whole composition is carefully adjusted, the grouping of the figures nicely arranged to give one an idea of completeness.

The Academy picture whose setting is Greek architecture is usually a cold, lifeless rendering of details, perhaps archæologically correct, but all the life taken out of them; all the gracious bloom is lost, and the real qualities of Greek landscape—its translucent atmosphere, its light and warmth—are rarely rendered. These best qualities are caught and made vivid in this small panel.

There can be no doubt as to the effectiveness of this kind of decoration in a room. Set in panelling and framed up as part of it, it has an aim very often lacking in pictures hung at random, and serves to heighten the effect of the more architectural decorations.

\* \* \* \*

**F**OR, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come."

Nature is a child again, with its million years, remembering nothing. Almost in a night has spring come—a night without frost—and then miraculously a dainty garment of green is laid upon the trees, the hedges. The earth begins to bedeck herself with flowers, one by one, as loath to display all her wealth at once. Like some of the glory stolen from the setting sun, almond-blossom breaks into pale flames against the sky—a bright harbinger of the gay procession to follow quickly. The delicate flame of the almond is scarcely quenched before a pale bloom, multitudinous like the stars, fills the orchard, as if the "Milky Way" had fallen before the earth and had touched the fruit-trees with its stars. How warm and inviting in the sunshine! And the lark from Heaven's gate calls one forth! The fresh, balmy air is laden with the scent of the earth and flowers, with the songs of birds, enfolding one in exquisite sensations. "For, lo, the winter is past!" What a pleasant time is spring! The blood moves in bounds like a young hart; ardour and enthusiasm are renewed as one wakens fresh like a child to the wonder of the earth as it opens its treasure-house of flowers.

The lawn is never more beautiful, more green; some vivifying influence is at work at the roots, and the sun above completes the work. Smooth-

shaven are Milton's words to describe what is one of the chief glories of our gardens, soft to the foot and exquisite to the sight with its soft markings. At one end the terrace is raised up a few steps, forming a platform on which the house stands. Ruddy brick walls stand unveiled; fragile, delicate creepers with tiny bourgeons extend their fingers over the brickwork, to cover it completely in a little while in a network of leaves and blossoms and fruit of all colours. A russet wall of ancient brick running down by the side of the lawn to a stream which flows lazily past is planted with fruit-trees, whose branches, trained in horizontal lines or spread out tapering in a figure like a lady's fan, are tipped in a hundred places with bloom. Fresh green buds are ready to swell out in a little while when the sun shines into a fuller life, anon to bear the golden fruit of apple and peach, pear and plum, luscious and warm, as if the very sunbeams had wedded the trees and given birth to these lovely offspring.

Through an archway in the wall into a flower garden, where everything gives promise of delights to come. The box-edging is sprouting with fresh green. Daffodillies wave about in the breeze, Dolly-cups, pheasant's-eyes, jonquils, dance together, waving their delicate fragile garments of gold and white, turning their sweet bells to the sun, and ringing out sweet melodies of smell. Lowly flowers peep timidly out of the dark ground, afraid awhile to trust the fickle sunshine, to brave the wind and rain, preferring rather to fondle close to the warm breast of their mother earth.

Straight and formal gravel paths, very pleasant to walk on, laid between the box-edging, divide the flower-beds into dark-bordered squares. Fair and straight and clean, like an arrow, passes the centre path to its butt—a round clearing where a sun-dial is set. "I count only the hours that are serene" is written in Latin round the dial. An old motto, yet there is none more pleasant, more suggestive of pleasant things. What memories does it not revive of sunny hours spent among gardens and flowers, under laden fruit-trees, by standing pools through the hot noon-tide, of summer breezes laden with the songs of birds, the hum of insects, burdened with heavy, sleepy odours, sweeter than the spices of Ind—musk and briar and eglantine! But that is not yet.

Sun and shower follow one another in quick succession; fresh winds career over the land, through the valleys, on the hill-tops, in a wild exuberance of joy. All nature responds; the trees feel its magic in every limb, waving about in a wild abandon; the earth puts on its April face of smiles and tears. Living things leap out of lassitude into the sun and rain full of new hopes and fears and desires.



ALTHOUGH there is no great excellence in the draughting of the designs exhibited at the Royal Academy, no fine drawing of the kind that gives pleasure to the architect, there is a certain unanimity in the choice of style. The whole exhibit may be roughly divided into three groups—public, ecclesiastical, and domestic buildings. In two of these groups the Renaissance tradition may be said to be generally accepted, and although in many cases the knowledge of this really exigent style is ill-assimilated and is often uninspired by any real feeling for design, it is a hopeful sign. The church designs are in various phases of the Gothic style, and will be noticed later. Perhaps the most striking in the first division is Mr. A. Gilbert Scott's design for the Glamorgan County Hall. Plans are not given, and the intention of this article is only to consider exteriors. This design consists of five bays formed by coupled rusticated Doric pillars on a high basement of two storeys, and finished with a broadly-treated attic. The range of pillars forms a deep portico ceiled with a vault, and by the wide spacing of the coupled columns gains a rare character of originality. Although curiously reminiscent of Sanmichele, it shows vigour of thought and restraint in a great degree. There seems no valid reason why the cornice should have been left destitute of its crowning member.

For the same building another able design is that of Mr. Frank Atkinson, who has chosen a more stern Roman manner for his work with complete success. Mr. Reginald Blomfield's drawing of the London and County Bank, Chelsea, is of a quiet and pleasant Georgian building in brick and stone, with a slate roof, very simple and well proportioned. Somewhat in a similar kind is Professor Reilly's Students' Union for the University of Liverpool. A range of pillars carries a balcony at the first floor, at which level is a range of high windows with shutters, over which is set in brickwork a row of round ones with a good cornice over. The effect is extremely graceful. A drawing of a façade in the Kingsway, by Mr. Lutyens, is also important. Fine proportions mark every part of this design, which is besides bold and vigorous in conception. There is in all these drawings one similar quality. However differently temperament dictates their design, they all possess a fine sense for proportion, which is perhaps the most important thing in architecture, and adds to scholarship what is necessary to make it vital. Several large designs are exposed for the County Hall, which do not make any appeal, in

spite of correct trappings of column, frieze, and cornice, because of the lack of this quality.

Mr. Gerald C. Horsley has a drawing of a proposed new building which is vigorous in style. A high edifice, it is well kept together, and finished with a fine cornice. Perhaps the weak part of the design is the arrangement of the windows immediately under it, which seem rather mixed up.

Two monuments entirely different in conception are shown. That to the late Cecil Rhodes, by Baker and Masey, is severe and of a type suitable to lie out on a rugged hill, but the conception is marred in our opinion by an obvious fault—that of the lack of point or centre. Instead of the centre being recessed it should have been brought forward and capped with a pediment. Pettiness also is shown in the arrangement of the steps, but for all that it is felt to possess, even as it is, elements of grandeur. Lanchester and Rickards's design for the Memorial to the Reformation at Geneva is more urbane in character. The plan of the lay-out—the oval sheet of water, the curved boundary, the steps leading to the base of the memorial itself—should have an excellent effect. But the apex or point of the whole design is much too small in scale and detail, and even with its elevation would scarcely be seen at all from the far side of the water. This design is shown in an admirable set of drawings.

It is interesting to see in the domestic work how much attention is paid to garden design. Two houses by Mr. Guy Dawber, with their gardens, are both pleasant and good examples of his work. Mr. Belcher's drawings, while they give a good idea of the gardens, leave one very much in doubt as to the houses themselves.

The new wing to Temple Dinsley, Herts, shows a well-proportioned brick front almost devoid of features save those of actual necessity—one or two pilasters, a cornice, and the windows; yet the effect is most pleasing. A flower garden is planted in front of it. Mr. Lutyens's other house is more original. Broken up in masses in a bold way, and with a fine garden design, it should make a splendid building.

Mr. Ernest Newton exhibits a detail drawing of the entrance to a Georgian house. The stone porch carrying a window with a balcony over it projects in front of a brick façade. Carefully designed and detailed, it makes a charming entrance.

Of Gothic work there is much that is indifferent, much that is bad. The best is shown by Mr. Temple Moore, whose drawings show work dignified and peaceful, and with an intuition of the Gothic spirit which strikes one very forcibly at the present time.



# Current Architecture.

## DUNKELD CATHEDRAL.

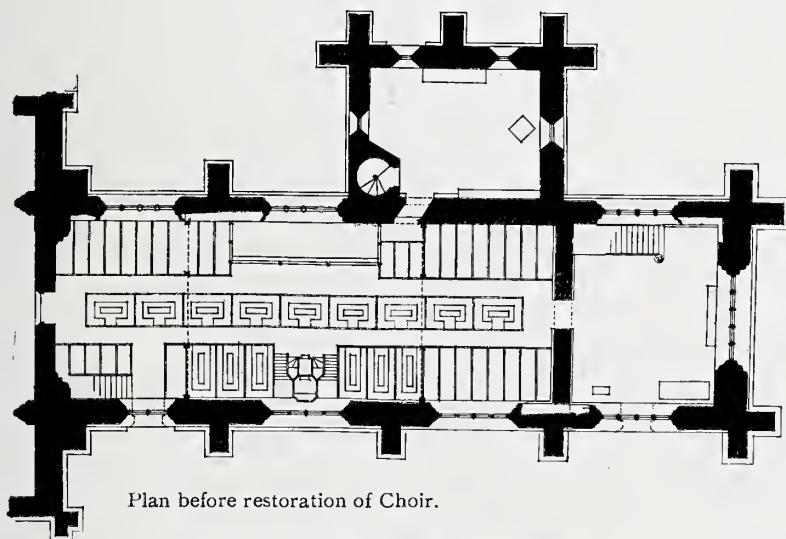


SOME publicity has lately been given in the Press to "Restorations." It was impossible at the time to get any authoritative statement as to how they should best be done; nor at present is there any unanimity of opinion on the subject. But we are able at least to point to a restoration to which, it seems to us, no one can take exception. About a hundred years ago, in 1820, the choir of Dunkeld Cathedral was repaired. At a lower level than the original roof a new one was added, which fitted in a clumsy way against the east gable; it was finished on the inside with hideous plaster vaulting, jointed and coloured to represent stone. This vault was comparatively low, and destroyed

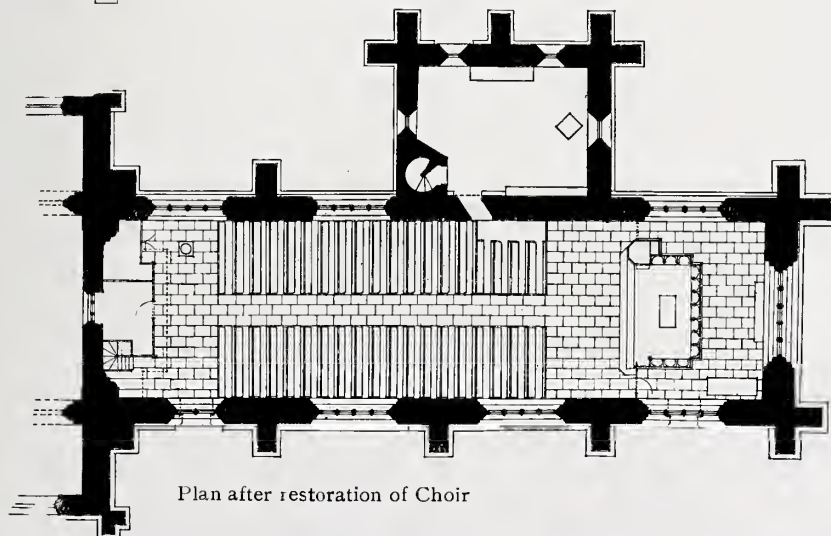
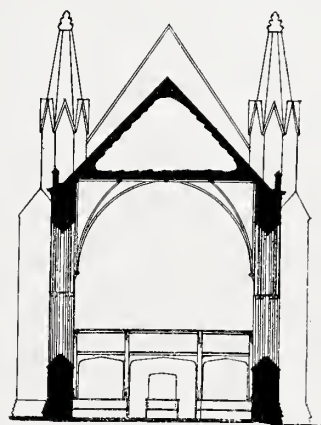
entirely the lofty proportion which must have belonged to the interior originally. At the same time to shorten the choir a thick wall was built parallel to the east end. On this and the west walls galleries were erected and the smaller area filled with box pews. Recently it was found that many of the old roof timbers were decayed so badly as to be beyond repair, and it was decided that a new roof was necessary.

At this juncture the late Sir Donald Currie stepped in and offered to bear the whole expense of putting on a new roof, removing partition walls and galleries, and reseating the choir.

Nothing is known as to the form of the original roof, and the architects had only the outline of its pitch, shown against the gable, to guide them. This has been accepted, and the new roof is built to the same slope. Its construction is interesting,



Plan before restoration of Choir.



Plan after restoration of Choir

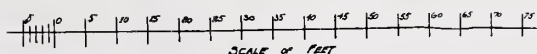
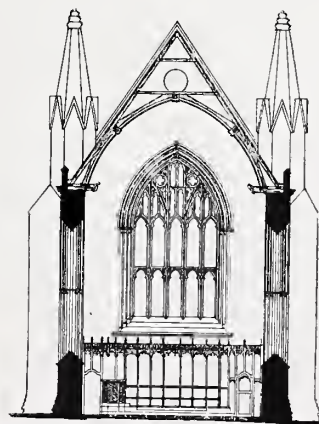






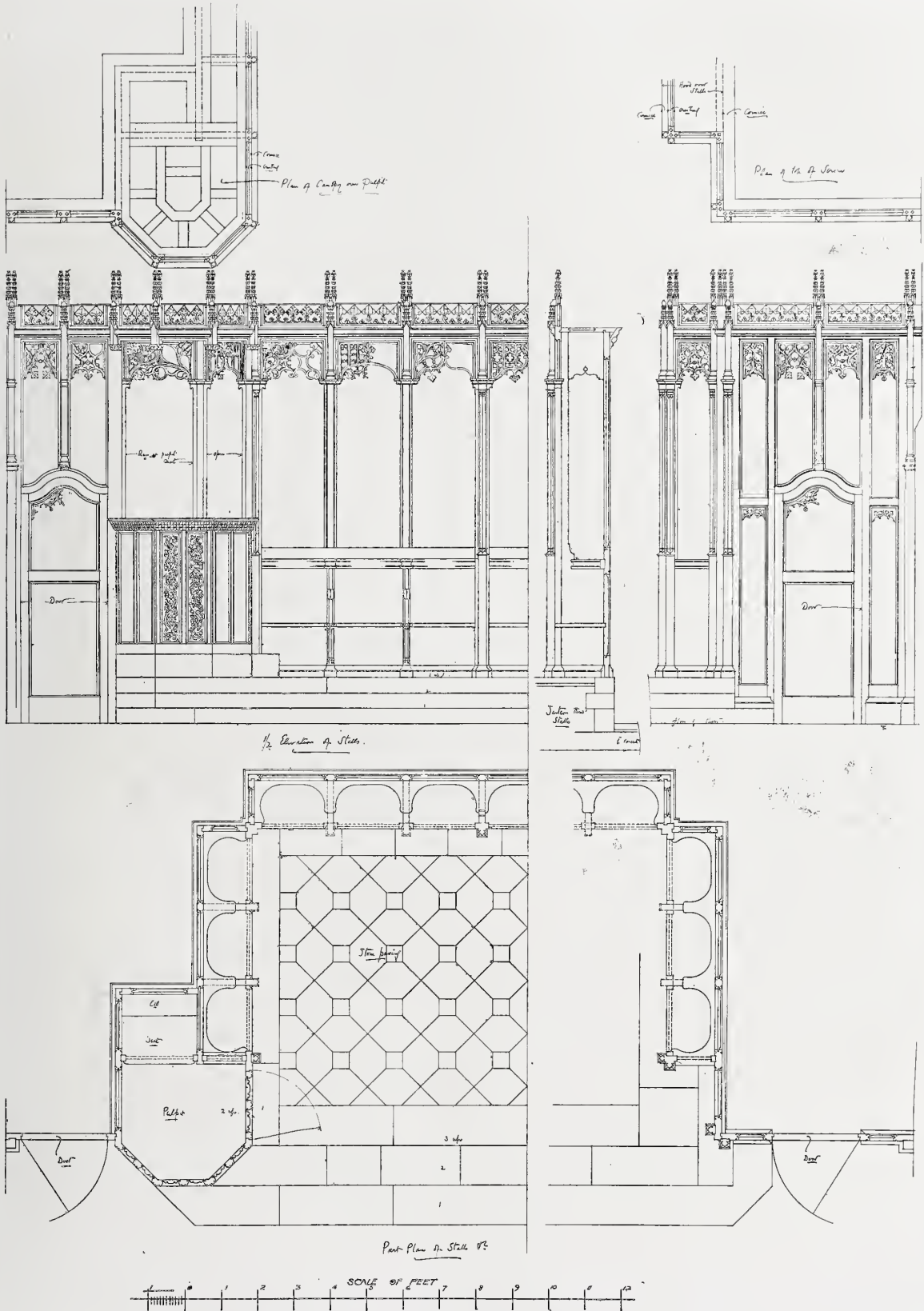
Photo: C. Ellis.

DUNKELD CATHEDRAL: VIEW OF CHOIR LOOKING EAST.  
W. DUNN AND R. WATSON, ARCHITECTS.

the tie being placed high up to allow of the lofty proportion of the building being preserved. Of restoration beyond this there is little—removing plaster to expose beautiful walls of rubble or ashlar masonry, eking out damaged window

jamb, filling up dowel holes. A few small additions in the way of furnishings have been fitted up—an oaken pulpit, oak screen, and communion table towards the east with an ambulatory, and at the west a small gallery for the organ and





DUNKELD CATHEDRAL: DETAILS OF STALLS AND PULPIT.

W. DUNN AND R. WATSON, ARCHITECTS.

*Photos : C. Ellis.*

DUNKELD CATHEDRAL : WEST END OF CHOIR.

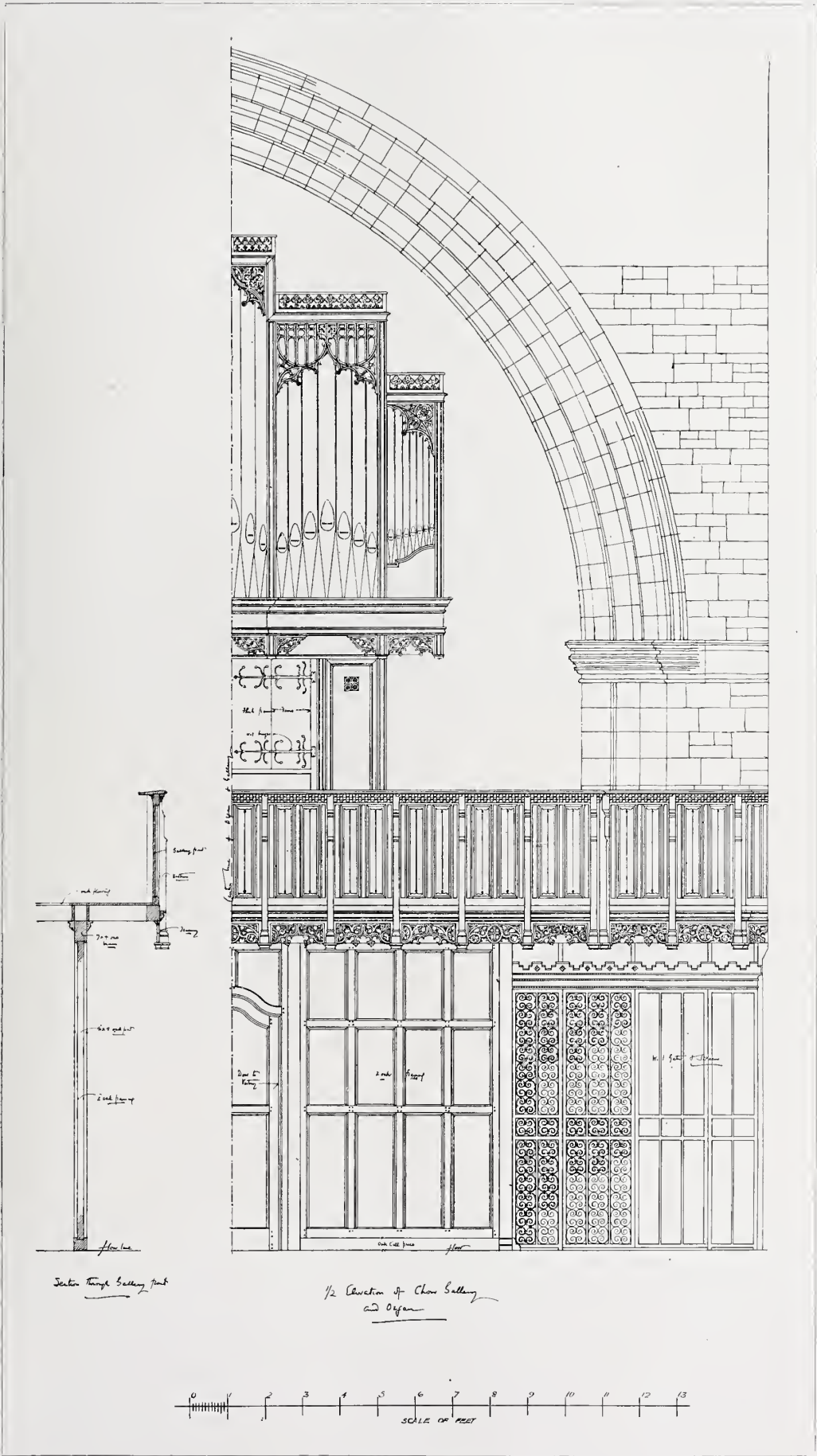
W. DUNN AND R. WATSON, ARCHITECTS.

choir, with a vestry underneath. The passages and the main body of the church are paved with old stones, but an oak wood-block floor was placed under the new pews and a heating system has been installed.

While a debt of gratitude is due by all Scots-

men to Sir Donald Currie for his timely and well-advised aid, there is much for which architects should be grateful—for the care with which this difficult work has been carried out, and for the loving-kindness expended on these old walls by the architects—Messrs. Dunn and Watson.

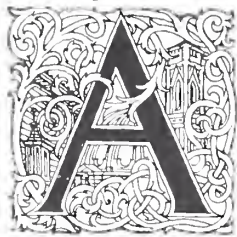




DUNKELD CATHEDRAL: DETAILS OF ORGAN GALLERY.  
W. DUNN AND R. WATSON, ARCHITECTS.

## THE ASHTON MEMORIAL, LANCASTER.

JOHN BELCHER, R.A., ARCHITECT.



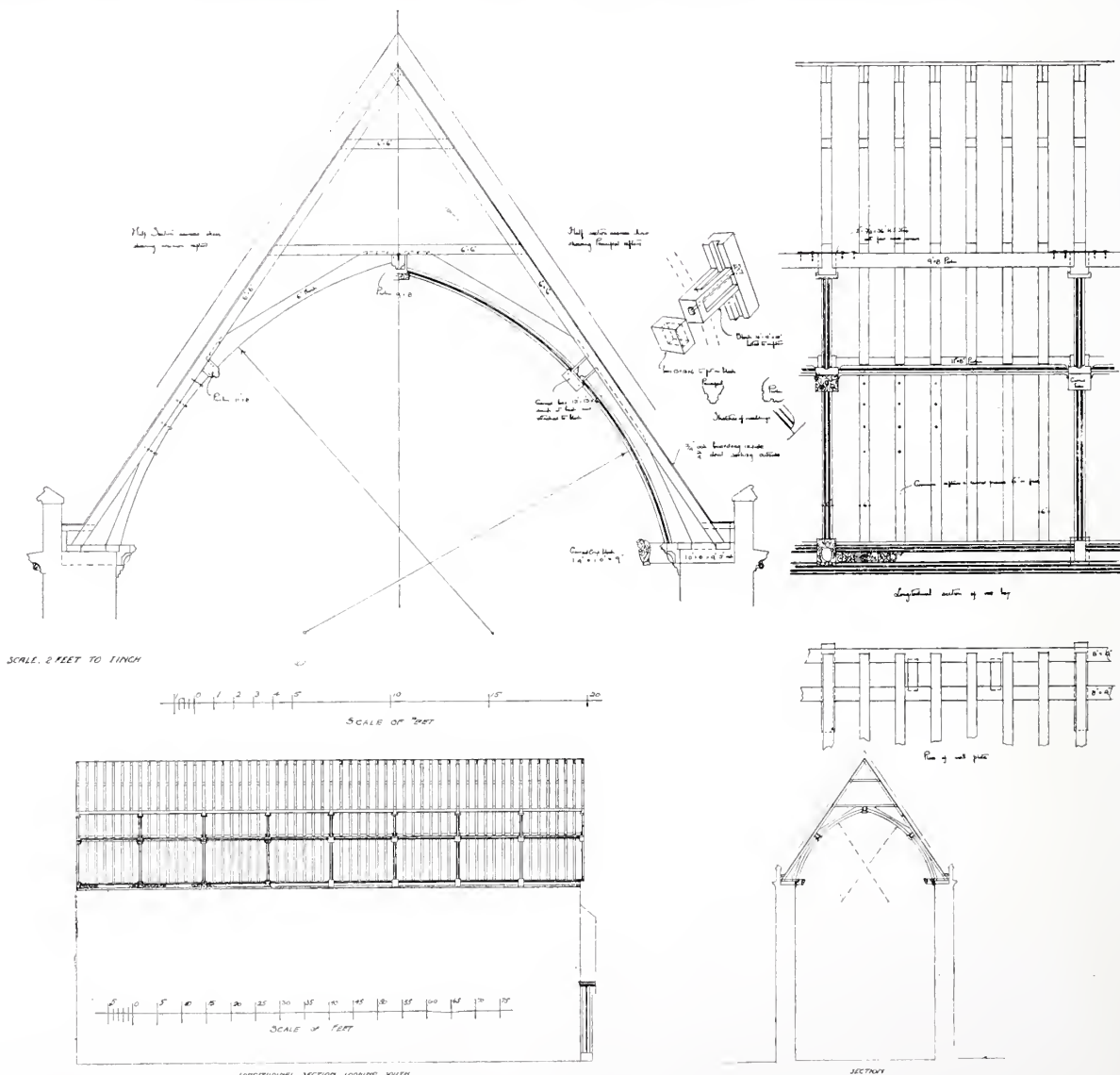
FINER site could hardly be imagined than that chosen by the Right Hon. Baron Ashton for the memorial to his family. An outlook is obtained from the building far and wide over the country and adjacent coast line. Flights

of steps lead to the terrace of the building, which is seventy feet above the park level. Carriage drives approach the steps from several directions.

The lower hall, which is 43 ft. in height and diameter, is raised above the terrace by a few steps and is approached through open loggias. Large arched openings with glazed screens give access immediately into the hall, which is lighted through these screens.

An octagonal dome covers in this hall, constructed of steel and concrete, which is being painted in fresco by Mr. George Murray, with

subjects representing "The Arts," "Commerce," "Science," and "History." Piastraccia, Rosso Antico, and Tinos marbles, in a geometrical pattern, form the floor, which has brass grilles worked into the design to allow of the passage of heated air from the heating apparatus below. This floor was executed by Anthony Bell & Sons, of Lancaster, and the same firm also carried out the Cornish granite steps, approaches, and balustrades, and all the ornamental and other iron-work, including the staircases and brass handrails. The structural steelwork was made by Edward Wood & Co., Ltd. Two staircases in the angle turrets lead to the upper gallery or outlook, and to the main chamber, from which a more extensive view can be obtained. Another staircase leads from this hall to galleries, one at the base of the peristyle of the dome and the higher one over the entablature. On this upper gallery groups of statuary, "Commerce," "Science," and "Industry," by Mr. Herbert Hampton, are placed. The upper part of the drum of the dome is pierced by



DUNKELD CATHEDRAL: DETAILS OF ROOF AS RESTORED.  
W. DUNN AND R. WATSON, ARCHITECTS.





DUNKELD CATHEDRAL : GENERAL VIEW FROM THE SOUTH-EAST.

Photo : C. E. lis

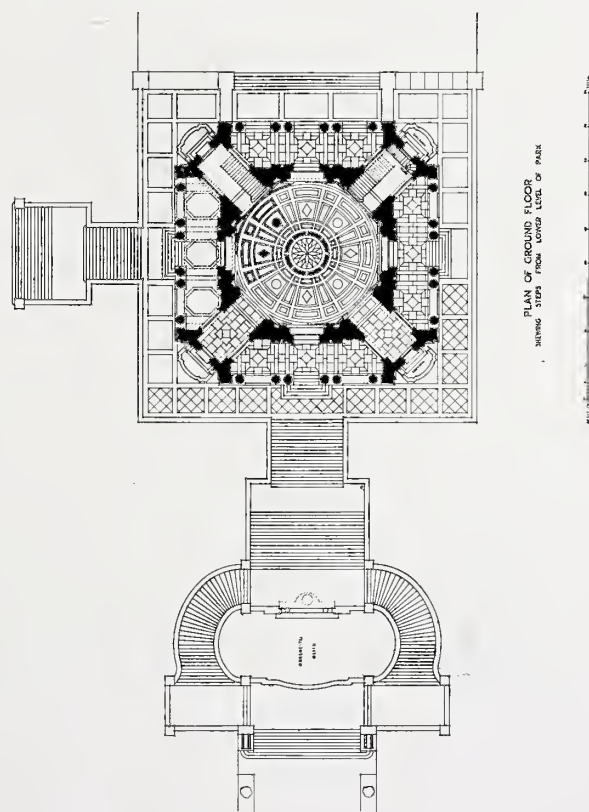
eight openings which light the cupola over the main hall, which is all finished with "stuc" plaster with white joints. The whole of the "stuc" work was carried out by Geo. Trollope & Sons and Colls & Sons, Ltd., London, with British workmen entirely. From the terrace to the belvedere is 118 ft., and to the top of the vane from the ground below the stairways 220 ft. A sheet of water is enclosed by the winding flights of steps, and the niche under the landing is designed to accommodate a fountain group. Drinking fountains are placed at the foot of the turrets. The large electrolier seen in the interior view and other electric fittings were made by Veritys, Ltd.

The lower hall is to be used as a museum, while the upper will be a lounge and reading-room.

Portland stone has been used for the main building; the steps, approaches, &c., are built of grey Cornish granite. Robin Hood, Greenmoor, and Hopton Wood stone have all been employed as paving and steps.

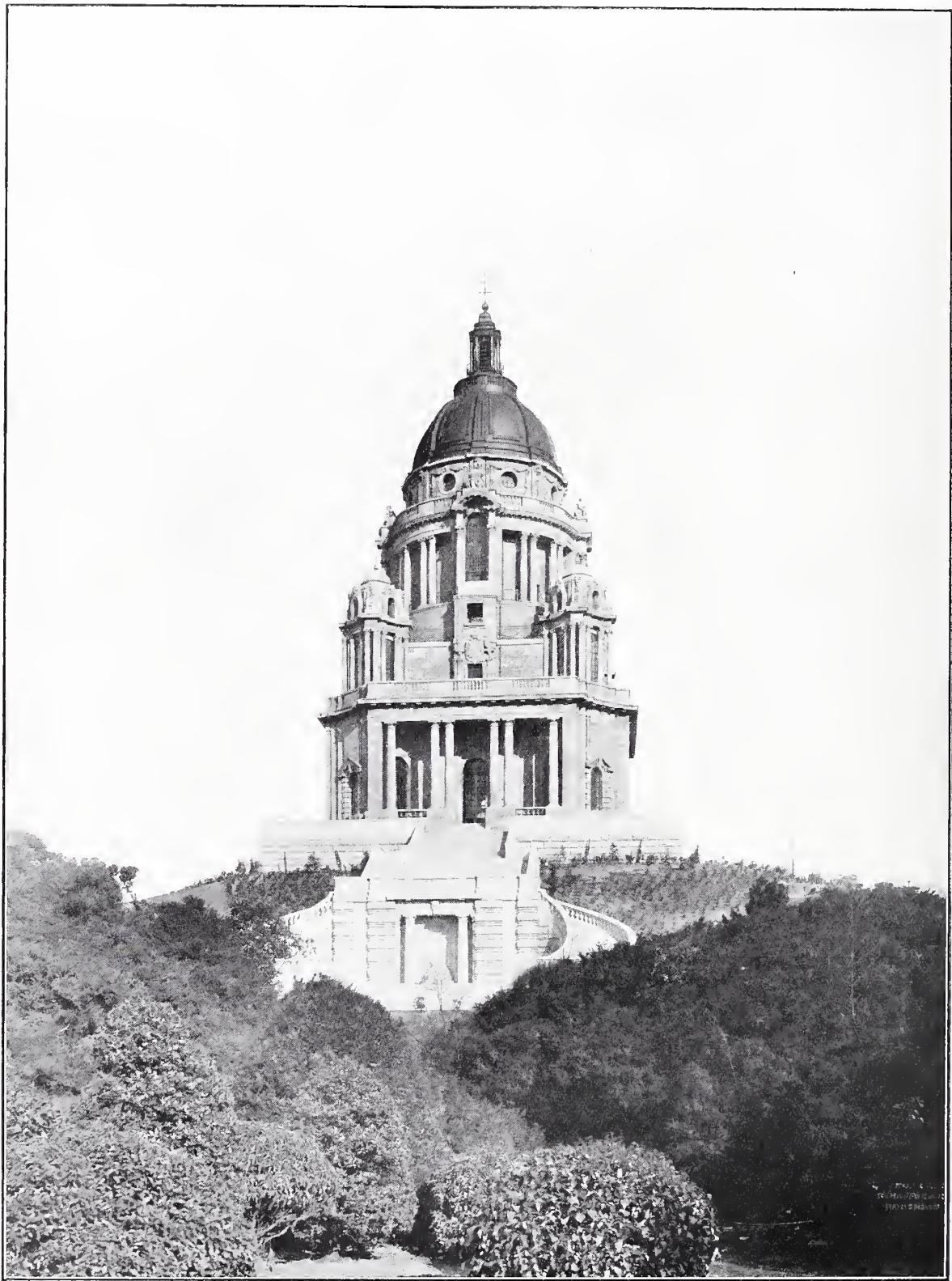
Among the other sub-contractors were James Freeman, Sons & Co., Ltd., Penryn, who supplied the Cornish granite; H. H. Martyn & Co., Ltd., Cheltenham, who executed the carving; Henry Hope & Sons, Ltd., Birmingham, who supplied the metal casements; and W. Richardson & Co., Darlington, who installed the heating system. The Waring and White Building Co., Ltd., were

the general contractors, and Mr. Thomas Gamage was clerk of the works.



THE ASHTON MEMORIAL, LANCASTER. PLAN.  
JOHN BELCHER, R.A., ARCHITECT.



*Photo: T. Lewis.*

THE ASHTON MEMORIAL, LANCASTER.

JOHN BELCHER, R.A., ARCHITECT.



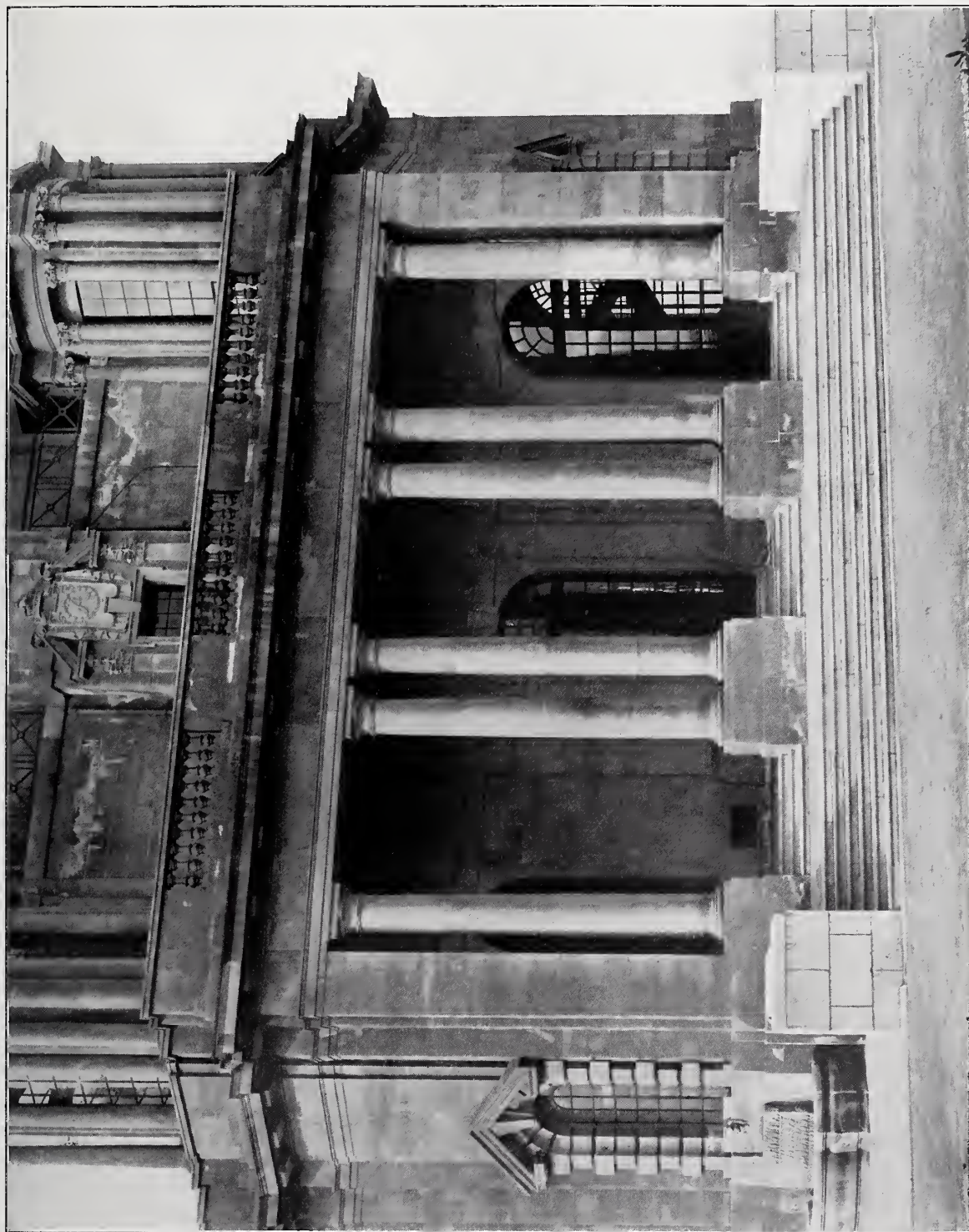
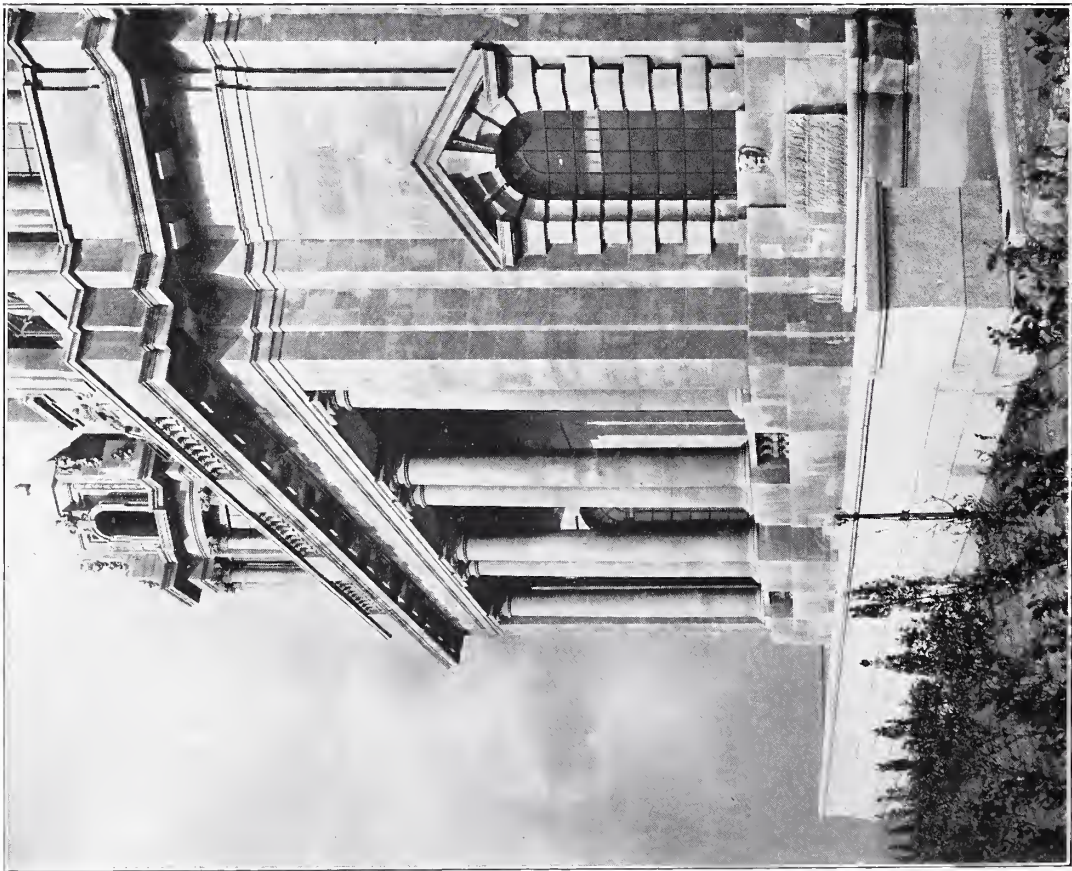


Photo: T. Lewis.

THE ASHTON MEMORIAL, LANCASTER: DETAIL OF ENTRANCE.  
JOHN BELCHER, R.A., ARCHITECT.





Side View.

THE ASHTON MEMORIAL, LANCASTER.  
JOHN BELCHER, R.A., ARCHITECT.



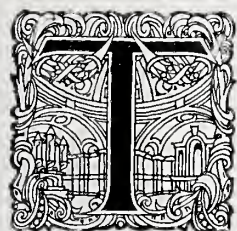
Photo : T. Lewis.

Detail of interior from the Gallery.



# Architecture in the United States.

## VI.—The Commercial Buildings.—The Banks—(*Continued.*)



TRUST companies do not ordinarily undertake the collection of drafts, while a large portion of their business is acting as trustees and executors under wills. Second, where good offices may be obtained at the back of the building, especially if for a national or a savings

bank, the type with all the clerks arranged in the centre, and the officers' rooms in direct connection with the working and the public spaces, and in easy communication with the directors' and waiting-rooms, is considered to be the best practical arrangement, as it saves a great many steps for the clerks, and consequently the bank's time, and is easier of supervision (Fig. 62, Type B). When the site is comparatively

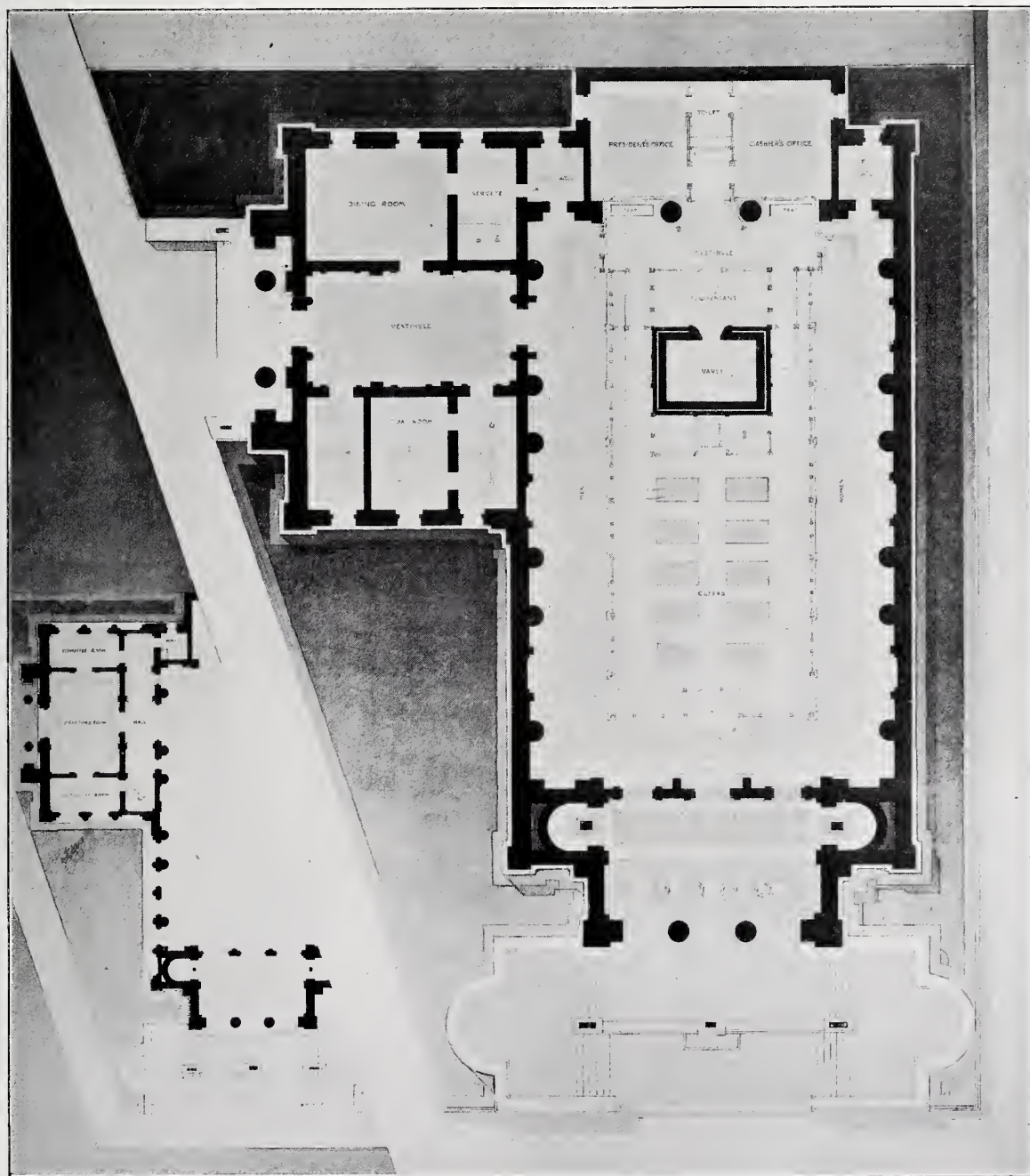


FIG. 62.—A STUDENT'S PRIZE-WINNING DESIGN FOR A SAVINGS BANK

PLAN, TYPE B. JOHN RUSSELL POPE, ARCHITECT.



FIG. 63.—THE STATE SAVINGS BANK, DETROIT.

MCKIM, MEADE AND WHITE, ARCHITECTS.

narrow, and the room can be easily spanned with girders or arches, the banking-room extends from front to back. In such plans of the Type B there are no offices at the front, and the vestibule is treated as part of the door, which is built in under the large arched opening (Fig. 56) that is often employed to express and illuminate the large hall. In plans of Type A, which is most often employed when the site is wide and nearly square, the offices are at the front of the building as well as at the back—and in some cases along the sides also—of the principal room; the order runs through two storeys, and the level of the first floor or gallery, as the case may be, is indicated externally by a belt course, or (as Fig. 54) by mouldings, which sometimes form the impost to the arched heads of windows (Fig. 63), and are carried across the window openings in bronze. The exceptional case of the two-storey arrangement all round the central hall and treated externally as a two-storey building—the full extent of the main hall indicated only by a row of columns on each façade, under a pediment, and the dome (in this case 101 ft. in diameter) which rises behind—is illustrated by the colossal structure of the Girard Trust Company's building in Philadelphia (Fig. 64), designed by Messrs. McKim, Meade, and White. The interior (Fig. 65) shows the plan, which follows the Type B. For purely monumental character

combined with absolute appropriateness it would be difficult to find the equal of this interior in any bank in the world.

As to the materials and workmanship of these structures, the exterior is usually executed in granite, marble, or limestone, or a combination of these materials; but most often they are built of marble. The entrance doors, window frames and grilles, and lamps, are of bronze exquisitely ornamented, and finished with workmanship that must be the "last word." The entrance steps are almost invariably of granite, and where more than one or two steps are necessary, have moulded nosings. The masonry is finished in fine axed work; and entasis, flutings, mouldings, and carvings are often carried out in a way that shows that the master-workman must be more frequently found in America than here—and there can be no doubt but America has drawn severely upon Europe's supply of first-class workmen. Carving is sparingly used and judiciously placed. Architects supply most carefully studied, highly finished, and often rendered detail drawings, from which trained and experienced sculptors prepare models; from these, after criticism by the architect, the carving is executed.

Internally, as externally, the dominating impression is one of strength and simplicity—planned with thought to the speedy transaction of busi-





FIG. 64.—GIRARD TRUST BUILDING, PHILADELPHIA, PA.

McKIM, MEADE AND WHITE, AND ALLEN EVANS, ARCHITECTS.

ness, supervision, convenience, economy, and effect; no practical detail necessary or useful in the conduct of business, or required to render and maintain the building healthy and in good repair, is neglected or omitted, the planning following with only slight variations one of the Types A or B. The floors are either of marble or marble mosaic, and are almost invariably designed by the architect, white marble rectangular slabs with coloured borders “formed to design,” and mosaic in which rich warm tones of colour predominate, being preferred. A considerable amount of marble is used upon the walls; sometimes the whole of the wall surface is covered with slabs (Fig. 66), or panelled or arranged to form a design in coloured marbles by matching the veins; sometimes treated with marble pilasters with gilded-bronze capitals and bases. Polished Keene’s cement is occasionally substituted for marble, and large decorative panels by the ablest artist-painters are commissioned. A marble wainscot may be said to be the fixed rule. The counter shelf, which continues the line of the wainscot cap, this latter, the wainscot, and also the skirting, are of coloured marbles. The ceilings are in certain instances as florid as those of the great Italian palaces of the high Renais-

sance. More often, however, they are simply coffered in plaster. The bronze grille surmounting

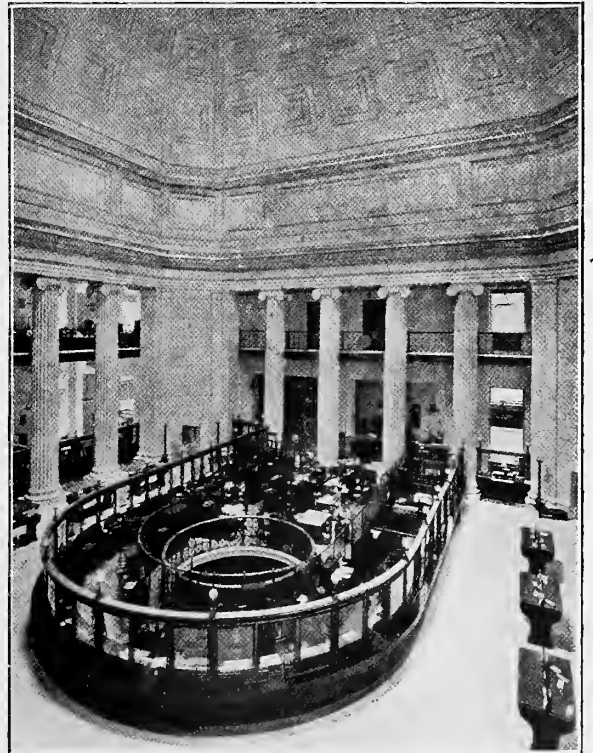


FIG. 65.—GIRARD TRUST BUILDING, PHILADELPHIA, PA. BANKING-ROOM. TYPE B PLAN.





FIG. 66.—STAIRCASE, FIRST NATIONAL BANK BUILDING, CHICAGO.

D. N. BURNHAM AND CO., ARCHITECTS.

the counter and separating the public space from the tellers' cages is a detail often worthy of more than passing attention, and an object upon which a brilliant designer may lavish study and skill. It is frequently the object of greatest interest in point of beautiful and delicate detail, and is treated as part of and in scale with the furniture rather than with the building. If the general character of the interior is very ornate, as was the rule ten or fifteen years ago, the grille is likely to be extremely rich, as in the Crocker Bank in San Francisco (Fig. 67), a charming design in the style of the Early Renaissance, influenced both by

Italian and Spanish examples, yet wholly original, beautiful, and American, the work of the late A. Page Brown and Mr. Julius Schweinfurth, architects. If the interior of the building is very simple, this may be made the *pièce de résistance*, and in any event is not likely to escape the closest attention of the designer fond of ornamental detail. It is seldom, but it sometimes does occur, that this is suppressed to a simple "all-over pattern" or a fish-scale *motif*, and when so it is with the view to cause interest to centre upon some particularly fine piece of furniture—a marble table (Fig. 68), or bronze clock—or upon a fine wall painting, as



in the very beautiful State Savings Bank in Detroit, Michigan.

It may be objected that, from the English point of view, there is a certain sameness about most of these illustrations, that they are not remarkably original or novel, and that they are suited only to great cities; and, in a sense, there are, undoubtedly, some grounds for such objection. The first might easily arise from the simplicity of scheme (which should be the *ideal* of every artist) sought by the architects of these edifices, and of late demanded by the bankers themselves. The limitations of photographic and reproductive processes

cannot fail to tend to obliterate a great deal of the character, scale, and refinement given by the beautifully studied detail, which disappears in reducing the larger buildings to the compass of these pages. As to the lack of originality, that is likely to be more apparent to the untrained eye than to that of the educated architect. *Good* design in architecture is preferred to *great* originality. Novelty, with which the United States suffered so much—due to the death, by murder, of the “Greek revival,” the burial of the “Victorian style,” the resurrection of the “Romanesque” — and is still suffering, because of the



FIG. 67.—THE CROCKER-WALWORTH BANKING HALL, CROCKER BUILDING, SAN FRANCISCO, CALIFORNIA.  
A. PAGE BROWN AND JULIUS SCHWEINFURTH, ARCHITECTS.





FIG. 68.—BANKING-ROOM, KNICKERBOCKER TRUST COMPANY, NEW YORK CITY.

MCKIM, MEADE AND WHITE, ARCHITECTS.



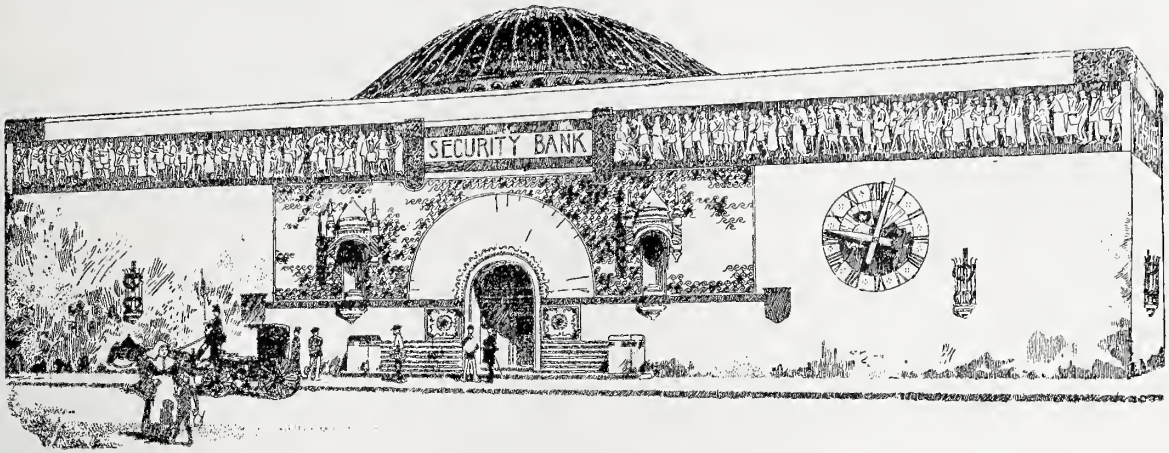


FIG. 70.—SECURITY BANK, MINNEAPOLIS, MINN.  
HARVEY ELLIS, ARCHITECT.

life everlasting of "English Gothic" and the "Cartouche school," is, in some quarters, if not wholly despised, at least discredited. The illustrations are taken from buildings in the heart of modern business districts of large cities where architecture is nothing if not formal, and not much if not monumental, regardless of how good it may be in other respects. In the old part of Philadelphia, where red brick and white paint is the only combination that spells "charm," Mr. Wilson Eyre has designed a bit of "civil" architecture which would do almost anywhere.

To those dedicated to progress and originality that is the result of carrying scholarship one point above mere scholarship we commend the little National Farmers' Bank at Owatonna, Minnesota, by Mr. Louis H. Sullivan (Fig. 69). And, as a last word, though the design was made several years ago, the highly original design for a bank (Fig. 70), to be built of brick, stucco, and mosaic—a design by one of the most brilliant artists who essayed architecture during the nineteenth century, the late Harvey Ellis.

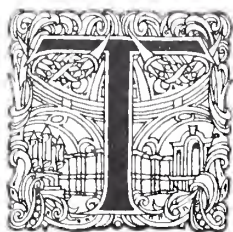
FRANCIS S. SWALES.



FIG. 69 —NATIONAL FARMERS' BANK, OWATONNA, MINN.  
LOUIS H. SULLIVAN, ARCHITECT.



# The Committee for the Survey of the Memorials of Greater London.



THE last few months have witnessed great alterations in the neighbourhood of Austin Friars and Great Winchester Street. A large block of buildings has been removed on the southern side of that thoroughfare, and while the houses involved were of no intrinsic interest or architectural value, yet their close proximity to one of London's ancient friaries, and the importance of later buildings once occupying the site, gave rise to reasonable hope that interesting discoveries would be made. These expectations have not been disappointed, and several features have been uncovered which throw considerable light upon the position and character of more than one building now long vanished and forgotten.

The accumulated rubbish of centuries of London life has been the means of preserving many relics of the ancient city to the present day, and it is to

the modern methods of deep excavation that we owe alike their discovery and their destruction.

The north-west angle of the site has provided the most interesting find, for at this point has been discovered a series of long parallel chambers well below the level of the street, constructed of brick and vaulted over with four-centred arches of the Tudor type, which undoubtedly formed the sub-structure of a portion of Winchester or Paulet Place.

The views that exist of this house before its destruction early in the last century show a long Tudor building with an open court in front and four square projecting bays facing Winchester Street, having the large mullioned and transomed windows of the period. Unfortunately Mr. J. T. Smith's views show only the western wing of the house, while the arches discovered must have belonged to the eastern portion.

Sir William Paulet, successively Lord St. John, Earl of Wiltshire, and Marquess of Winchester, the builder of the mansion, was the founder of one of those great families whose fortunes were built up on the spoils of the monasteries, and amongst the monastic acres which fell to his share was the house and precinct of the Austin Friars in Broad Street. Here it was that early in Edward VI.'s reign he erected Winchester Place, adjoining and possibly incorporating portions of the dissolved friary, and laid out his gardens, courts, and terraces over the whole area to the north and east as far as London Wall and Broad Street.

On the opposite or eastern side of the recent clearing in Winchester Street stood in the seventeenth century a factory worked by Venetians for the production of their celebrated glass. This in time gave place to the Pinners' or Pinmakers' Hall, the company being in turn displaced by a dissenting congregation, who transformed the hall into a meeting-house.

Lastly, running across the centre of the site, certain chalk and rubble walls were uncovered of far older date, forming, with a single fragment of the northern cloister walk, the sole remaining vestiges of the domestic buildings of the Augustinian Friary.

ALFRED W. CLAPHAM.



*Photo : Geo. Trotman (Survey Committee).*



THE ARCHITECTURAL  
REVIEW, JUNE,  
1909. VOLUME XXV.  
NO. 151.



THE RADCLIFFE LIBRARY OXFORD. FROM THE S.W. ERECTED 1737-1747 JAMES GIBBS ARCHITECT.

FROM THE DRAWING BY LESLIE WILKINSON. (ARTHUR CATES PRIZE, 1909.)



# The Practical Exemplar of Architecture.

## XXXIV.

Being Fine Examples of Architectural Details.



*Photo: London News Agency.*

BRENT HOUSE, BRENTFORD.

VIEW OF OAK STAIRCASE OF THE EARLY EIGHTEENTH CENTURY.

VOL. XXV.—Q 2



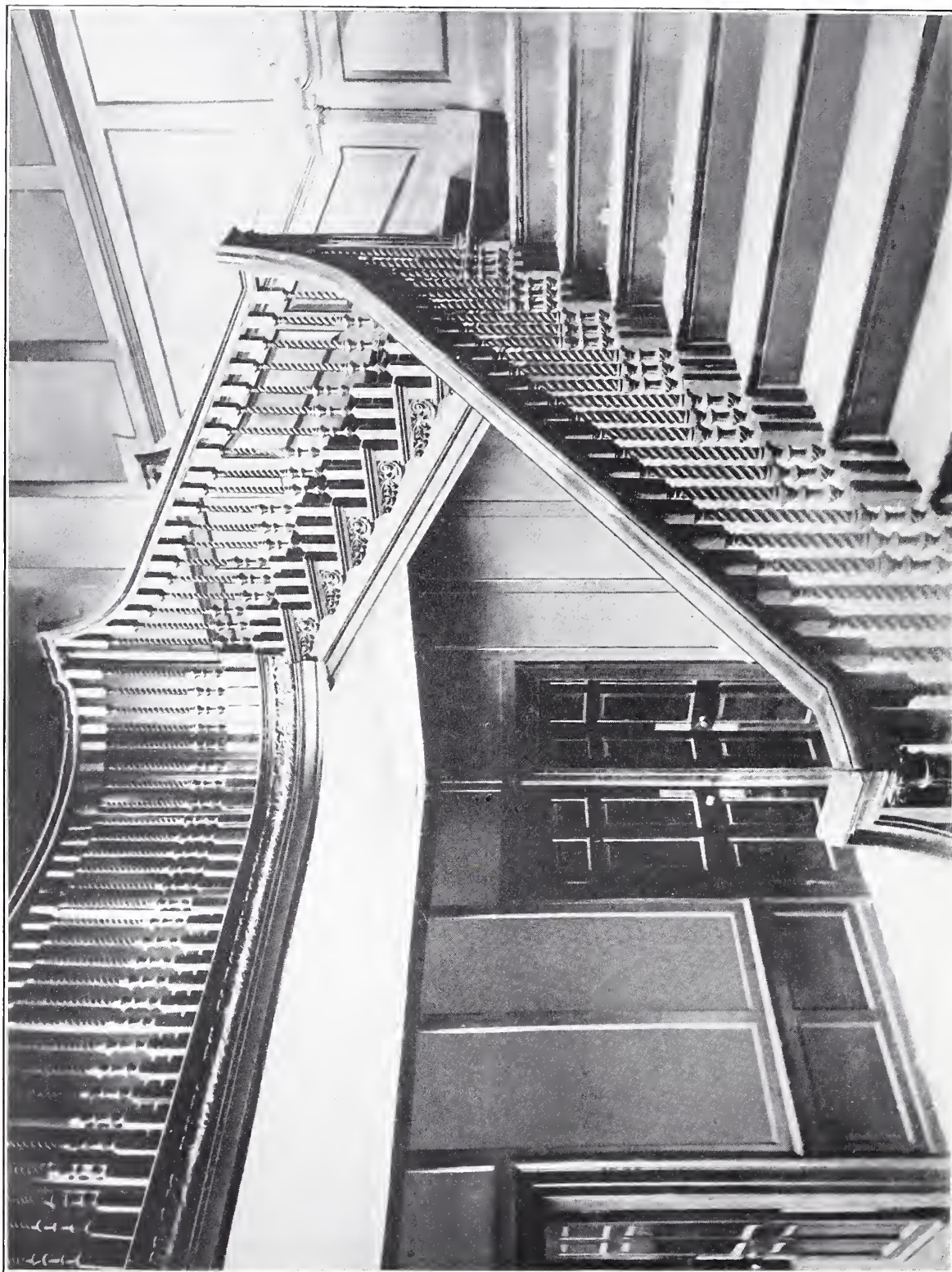
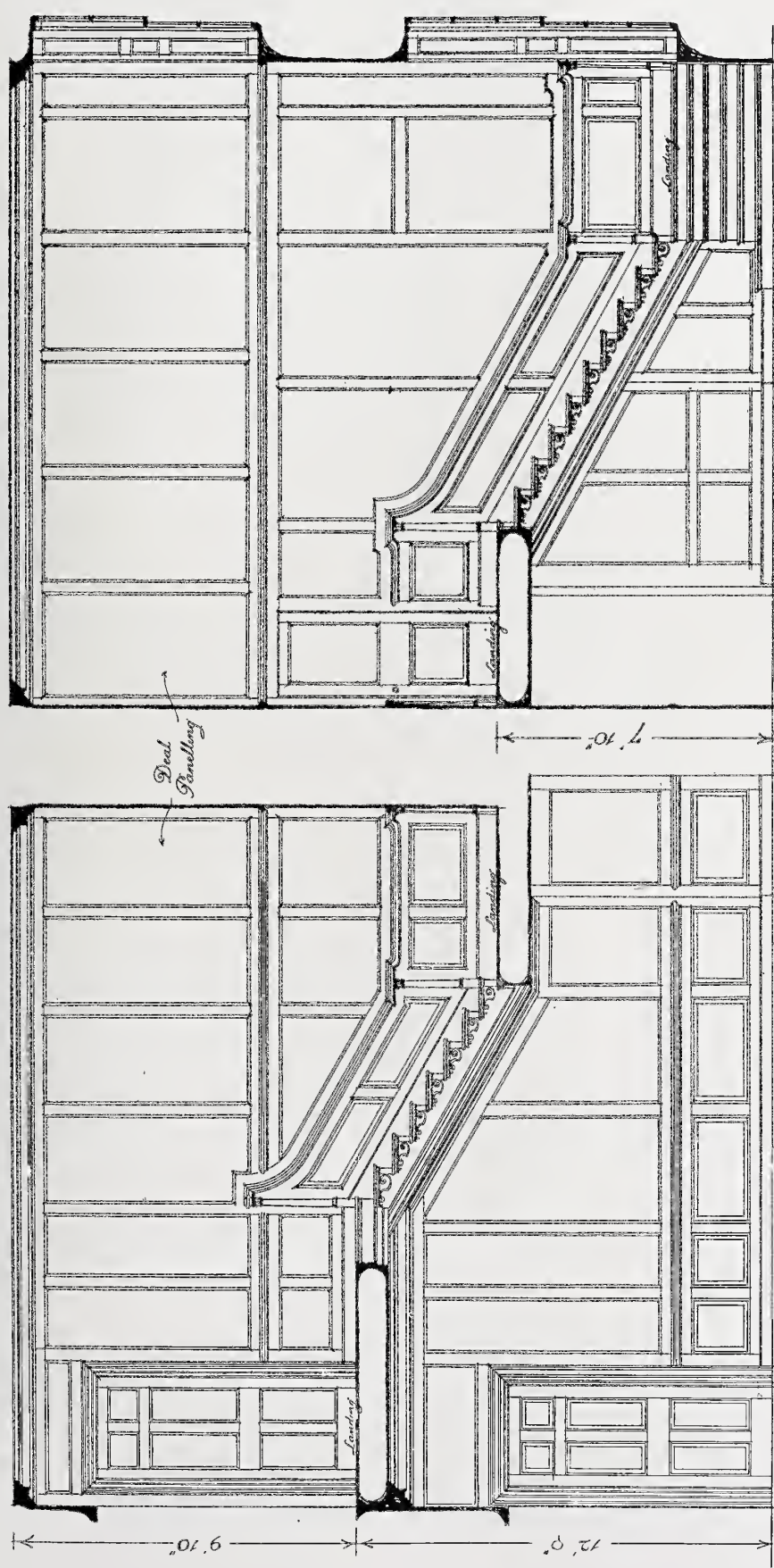


Photo: London News Agency.

BRENT HOUSE, BRENTFORD.  
VIEW OF OAK STAIRCASE OF THE EARLY EIGHTEENTH CENTURY.





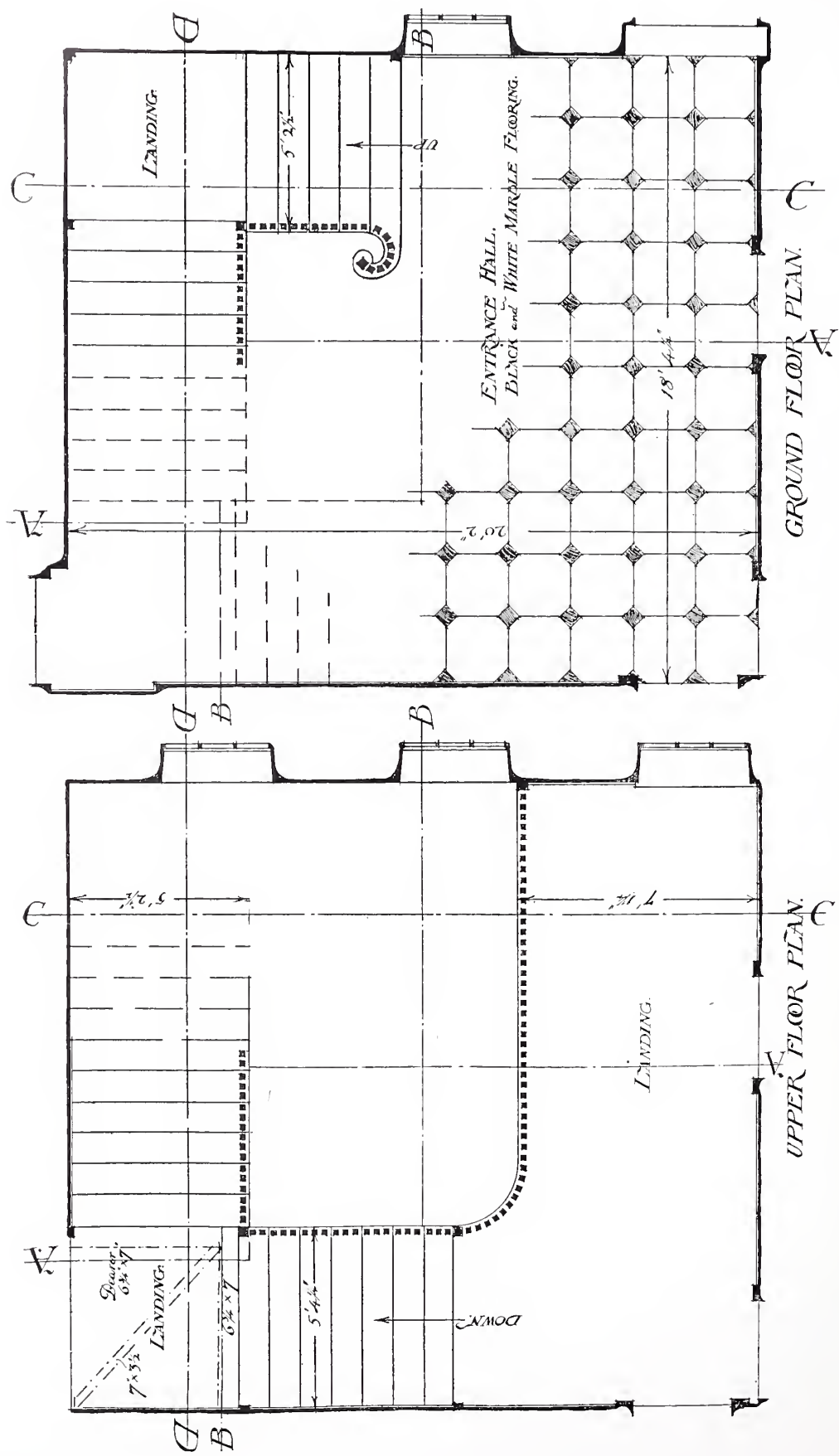
SECTION B.B.

SECTION A.A.

OAK STAIRCASE, formerly at  
BRENT HOUSE.

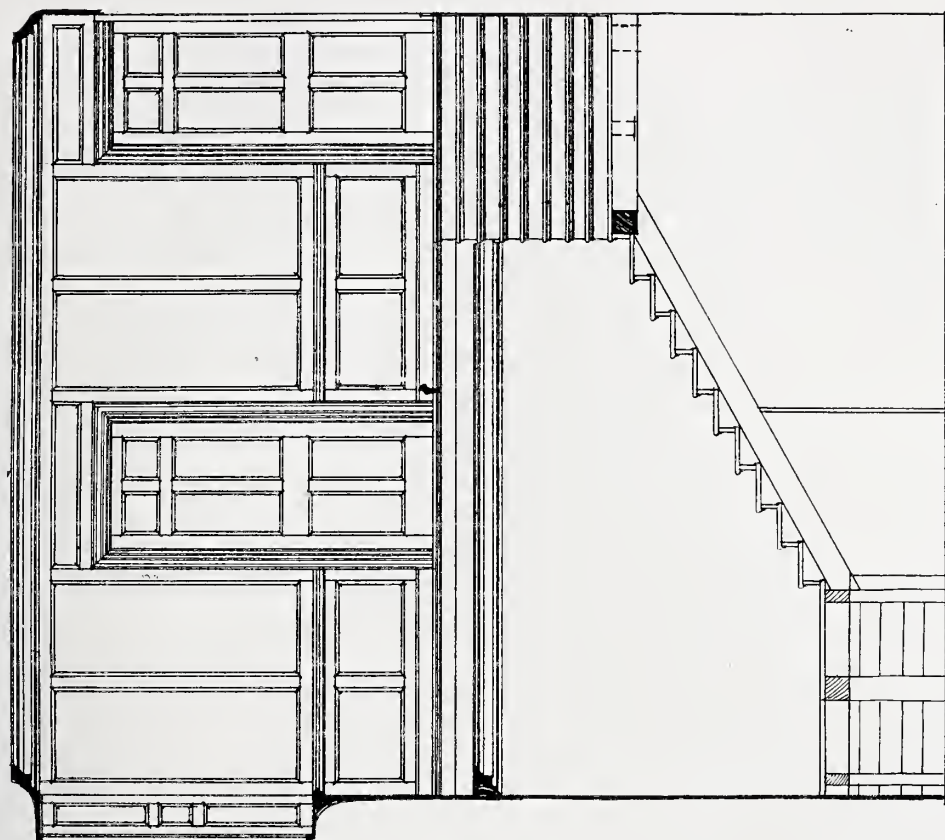
MEASURED AND DRAWN BY R. L. WALL.



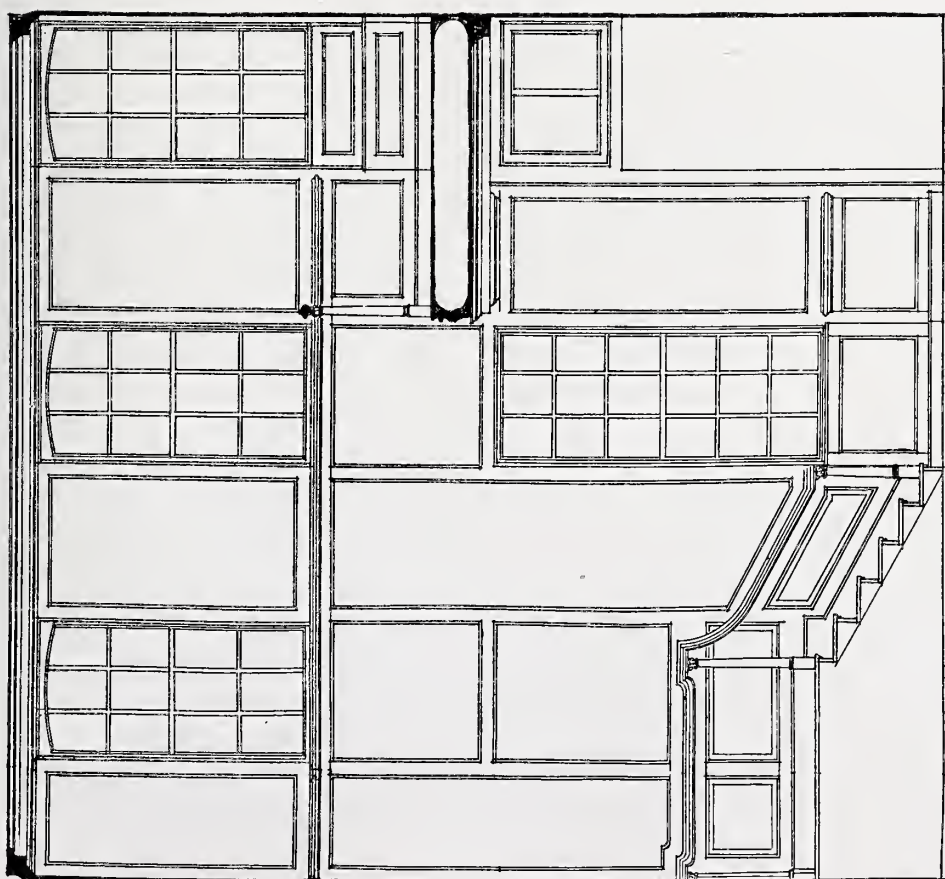


MEASURED AND DRAWN BY R. L. WALL.





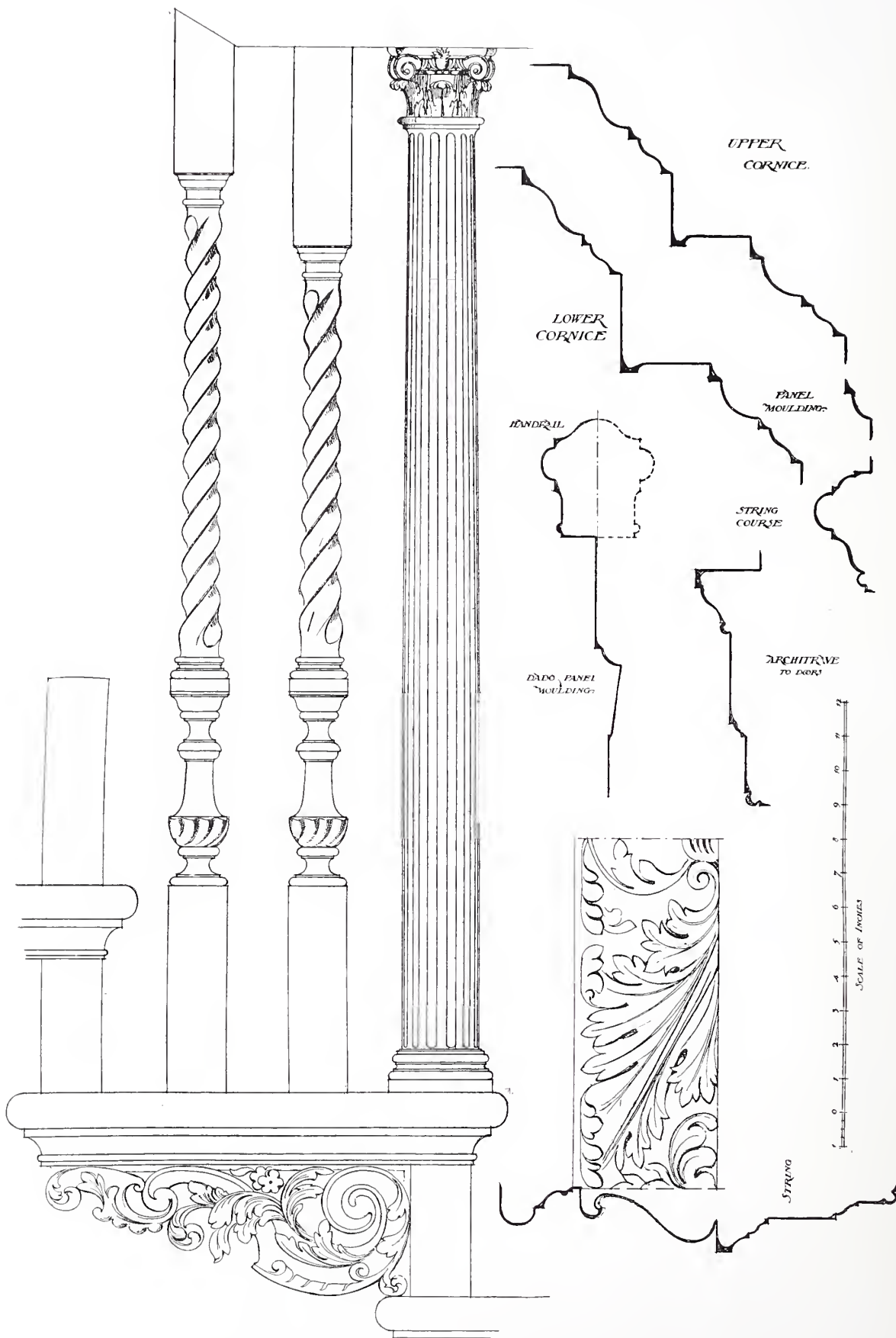
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*SECTION C.C.*

*STAIRCASE formerly at  
BRENT HOUSE.*

MEASURED AND DRAWN BY R. L. WALL.



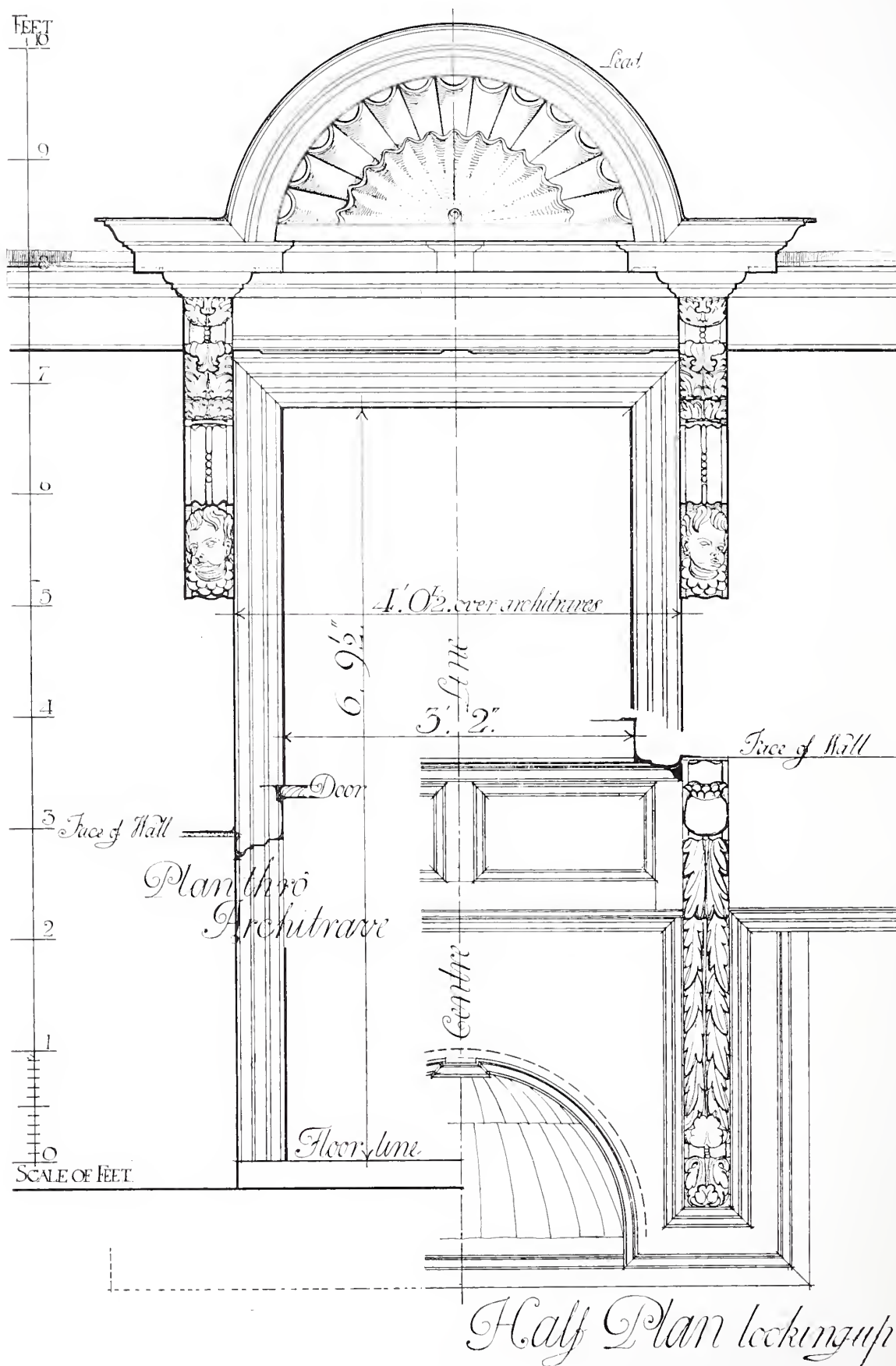
DETAIL OF STAIRCASE, BRENT HOUSE.  
MEASURED AND DRAWN BY R. L. WALL.





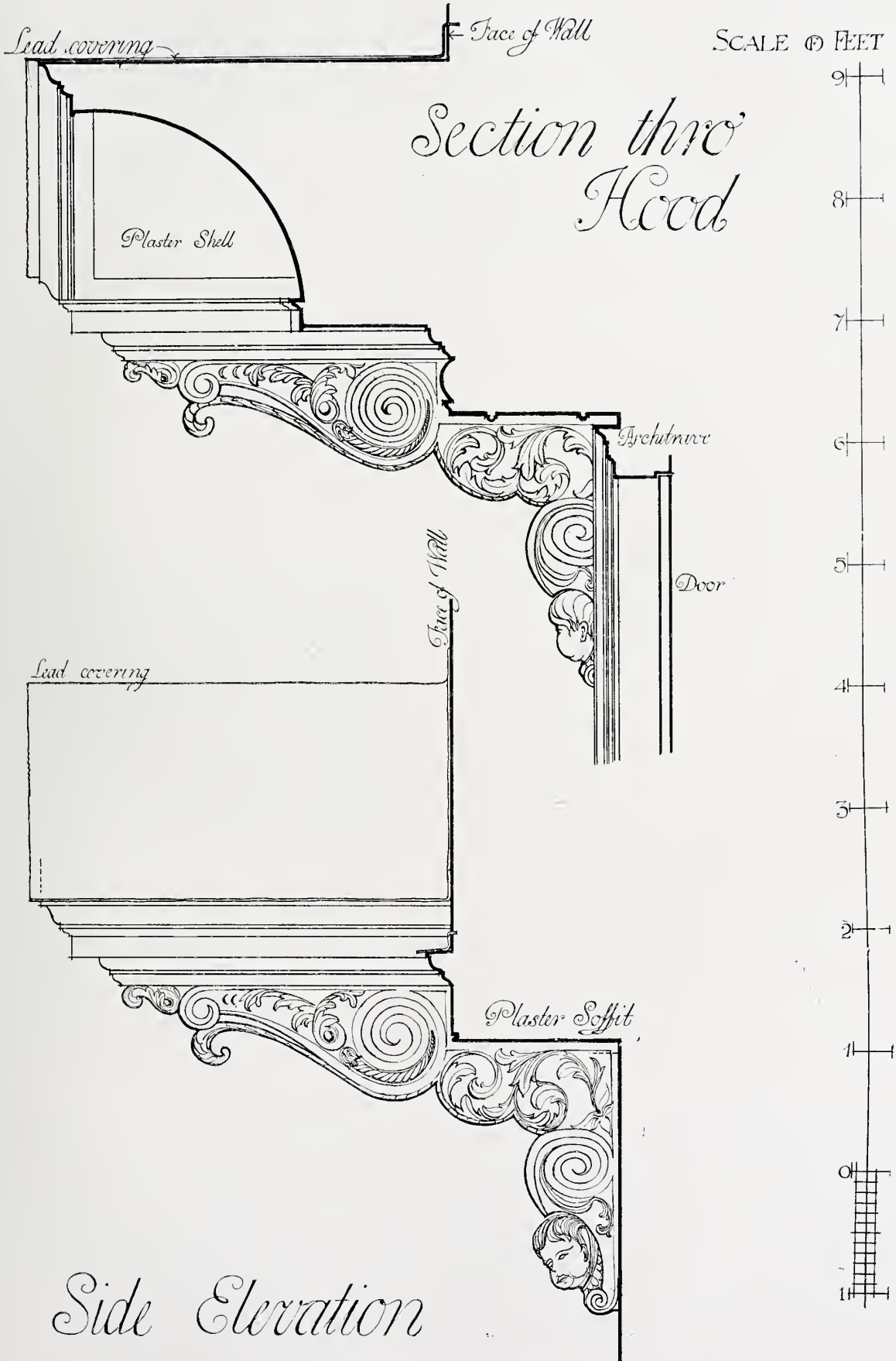
DOORWAY: BOCKING HIGH STREET, ESSEX.

An unusual feature in the bracket of the doorway is the scroll added to give the additional length required by the overhang of the upper storey.



DOORWAY: BOCKING HIGH STREET, ESSEX.  
MEASURED AND DRAWN BY H. A. MCQUEEN.





DOORWAY: BOCKING HIGH STREET, ESSEX.  
MEASURED AND DRAWN BY H. A. McQUEEN.



DETAILS OF  
Book of Hours of the  
Duke of Devonshire  
ESSEX

MEASURED AND DRAWN BY H. A. McQUEEN.



OF STAIRCASES AND DOORWAYS.



F all the features of a house the doorway is the most important; in very many eighteenth-century buildings it is the only one. The types of these doorways are not very numerous, but the variety is endless. There is the Palladian doorway with pillars or pilasters of the various

orders, generally surmounted by a pediment, circular or triangular, or broken in either of these shapes. A simpler style dispenses with the pillars, and carries the entablature with or without a pediment on brackets, often beautifully carved, set outside the architrave. This latter kind is shown under the Ionic screen at Hampton Court (April 1909). The doorway from Salisbury (January 1909) is unusual; it has detached pillars placed some five feet from the wall, and carries a circular pediment. The arrangement of the fanlight is extremely good. But usually these doorways fall into a definite type, and show the skill of the eighteenth-century builders. Of the Palladian doorways many different examples have been published.

A plain, flat hood supported by brackets is fairly common, and the one here illustrated is not

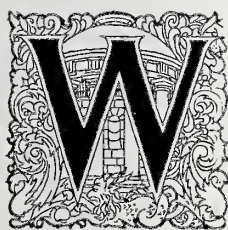
altogether rare. This particular one is interesting as being an addition to an older building, the upper storey of which projects over the lower one, making it necessary to add to the length of the traditional brackets. This has been done in a most ingenious way, a piece being added between the two scrolls to give the extra length. The carving of the cherub's head at the springing of the first scroll is excellent. The shell is made of plaster.

Brent House, at Brentford, is demolished, but we have been able to get drawings and photographs of the staircase. The arrangement on plan is quite usual, the stair going round three sides of the hall; also usual is the unsupported outer corner of the second quarter landing.

The tendency in the design of staircases was towards lightness. Strong, heavy balusters and handrails were used by Wren in the Temple with solid strings, and it was only in the eighteenth century that the cut string and the dainty spindly balusters came into general use. The carving and design of the spandrels of the steps of this stair and the apron of the landing are among the best we have seen. Balusters, newels, curved ramps to the handrail, all contribute to make a charming specimen of an early eighteenth-century stair.

## Notes of the Month.

*On the Study of Architecture—Sculpture and Painting at the Royal Academy—  
St. Paul's Cathedral—Church Building—On Flower Beds—On Town Planning.*



WILLIAM MORRIS wrote of ancient architecture in the following words:—"Let us study it wisely, be taught by it, kindled by it." The advice is apt, and following it we are likely to keep in a good way of architecture. Copyism does not seem to be suggested, and although scholarship and erudition sometimes descend to it is because the study was not wise. To the end that it should be so it is necessary to get at the soul of architecture, not its mere ornaments or trappings. The conception, the governing idea, that something which lies underneath all detail, is to be sought. To inquire into this and to understand it should be our endeavour. No pains we may take, no time expended in this search is in vain if in the end we find out the vital quality.

Whatever features there are capable of being copied do not seem to be of much count; for it is their setting which gives vitality to architecture, and this setting will vary with every problem. It is

unnecessary to point to the futile imitations of the Parthenon or the Erechtheon to make this point clear.

So that it seems to us that the tuition of the orders, by the draughting of them from books—and very often the omitting a great bulk of their length—is in a wrong direction. Training in the plastic arts is generally, we believe, a matter of training the eye to appreciate colour, or form, or proportion. In architecture, therefore, we must consider everything in the round, in the actual building, teaching the eye the weight of material, and its just disposition to proportions of beauty and stability.

How much more fascinating this study is than the grubbing in books is apparent. At the same time the historical aspect may not be neglected. But, after all, architecture belongs to the sun and the air, and in the open it should be studied.

That quality which we have called vital belongs in common to all great styles of architecture, and is to be found in Salisbury Cathedral as in the Pantheon.

The vital quality is unity and repose. In the one the sky is touched by the tapering spire—a great mass of stone marked in wonderful rhythm by buttress and window and pinnacle leads upwards to the tower, to the spire, to the very heavens. In the other this quality is more strongly marked and the conception is more beautiful. The firmament is taken for model, and a great and wide-spreading dome is raised in silent majesty over our heads.

In Greece, in Egypt, in Rome, it may be discovered how architects have sought to impress the imagination. No less it may be found in England.

To learn what is of importance, perhaps the intimate study of one building, or a group of buildings, is as useful as a more extended but less intimate study. We may point to the work done by French students in this respect. These studies are invaluable, not only to the individual student, but to architecture in general. It leads, of course, in many cases to restoration—a fine test of true scholarship. In seeking vital qualities in buildings, the details, of course, should be analysed, and referred continually to their positions. Nothing in practical work, after the general scheme is settled, is of more importance. Like phrases in music, they heighten the interest of any composition, attract and elude the senses, dress out our ideas with grace and beauty, or utterly condemn them if they are badly applied.

The ornaments or trappings, therefore, must be studied, not as things apart, being only beautiful as they are fit, but as integral and intimate parts of architecture. In this manner of study the object is considered in its three dimensions.

It is often objected—and justly—that a great deal of modern work is “paper architecture”—that is to say, the design has been considered only as a piece of drawing, and, consequently, is in its execution a failure. Many of our ablest architects were splendid draughtsmen, and the fascination of drawing is easily understood; but it is, after all, only a means to an end. The building itself is all-important, its draught not necessarily of the slightest value as architecture. Piranesi, with all his ability as a draughtsman, his fertile imagination and wonderful power of invention, was not a great architect. His legacy to us is his collection of masterful drawings from the remains of ancient Rome and his fanciful designs of superhuman architecture.

He is the great architect who with materials, durable like the terrestrial globe, raises them out of formlessness into shapes of strength and beauty—who, as it were, makes a harmony out of plain elements, of which each mass is balanced by another, where each melody, by its arrange-

ment and accompaniment, tends to the unity of the whole composition.

Wise study will obviate the desire to shine merely as draughtsmen. Imagination will be encouraged, and we shall learn to think and feel in the round, to conceive in the concrete, so that in fancy we may behold our work set steadfastly on the earth, the bountiful air surrounding it, the sun glorifying it day by day.

So we draw the attention of students to the fascinating study of ancient buildings. The effort is not vain which tries to realise them from their ruins; for scholarship, patience, and, above all, imagination, are necessary for this. And these very qualities are those which are so essential to us in the practice of our art.



It is curious how right first impressions are. More leisure has confirmed opinions formed in the hurry of the private view. We might say that the walk through the galleries to the hidden architectural room discovered the pictures and sculptures which it is our purpose to notice now. Sculpture first, as it is more immediately a handmaiden to architecture. At the outset we wish to remark on the growing prevalence of cutting in marble. The attraction of working in clay is easily understood; its facility and cheapness both recommend it; and, because of the amount of preliminary work which is invariably done in this material, its technique is easily acquired. But that very technique is so different from the cutting down of stone or marble that this, the more architectural part of sculpture, is neglected or given over to hacks, and in consequence loses one of its most attractive qualities—individuality.

Mr. Derwent Wood exhibits a life-size figure of “Atalanta,” which was exposed in the plaster last year. We can remember no recent modern work that gives us more pleasure. Although there is no trace of antique mannerism in this statue, the pose is curiously reminiscent of that of the Venus de’ Medici. Perhaps one might say that Mr. Wood’s figure is a lineal descendant of the Venus become a Frenchwoman. However that may be, the action is gracefulness itself—the right arm is raised and curved till the hand touches her breast ever so softly, while the other falls by her side, the fingers pressing slightly into the smooth marbly limb. Pleasant to look on, it is perhaps the most accomplished piece of sculpture in the gallery. The head is most delicately wrought and poised on the neck. The modelling of the limbs and of the torso is perfect. Life seems instinct in the figure, so exquisitely has the quality of soft flesh



been rendered in the marble. We can only hope that it may be purchased by the Chantrey Bequest and added to the treasures of the nation.

A vigorous conception boldly carried out is Mr. Henry Poole's statue of "The Nymph," and we hope to see it in marble at the next exhibition.

"Feronia," a bronze statue by Mr. Fred. Pomeroy, is much less pleasing than either of these. Not only is the pose awkward, but the figure is poor and altogether devoid of grace, and the technique of the hair is a thing to shudder at.



Photo: Cassell and Co

ATALANTA. BY F. DERWENT WOOD.

The most accomplished piece of sculpture in the Royal Academy Exhibition

On the other hand his little marble figure of "Giotto" is extremely graceful.

Of the work more intimately connected with architecture, Mr. Drury's panel of two children, placed over the entrance of the Royal Insurance Office, St. James's Street, is very good.

"Prosperity," by Mr. Albert Hodge, is a capable piece of work, strongly influenced by the Greek tradition. It should make effective sculpture on the building for which it is intended. Especially striking is the carving of the head of the bull, which reminds one forcibly of the head from the proscenium of the great temple of Ephesus. Altogether the whole conception is exceptionally strong.

There are several fine busts, but undoubtedly the best is that by Mr. Hamo Thornycroft of the late Dr. Mandell Creighton, Bishop of London; though Mr. Bertram Mackennal's "The Lady Diana Manners" and "The Muse of Theocritus" by Mr. Alexander Leslie are both excellent. The first of these is a fine piece of work—an exquisite example of portraiture in bronze. It is indeed a noble head admirably portrayed. The others in marble no less succeed.

Other notable exhibits are the statue of "Dawn" by Mr. Charles L. Hartwell, the Welsh National War Memorial by Mr. Albert Toft. "La Belle Dame sans Merci," by Sir George Frampton, is a beautiful statuette, a fine study of drapery.

Among the paintings there are perhaps one or two masterpieces. The first is a portrait of Mrs. Moss-Cockle, by Sir W. Q. Orchardson. Painted high in tone, and with very thin paint, the execution is exceptional; but somehow one loses sight of the technique in looking at it. The lady, in evening dress, is seated with a King Charles spaniel in her lap. Beautifully arranged, and with a fine colour-scheme, it makes one forget the Academy, the crush and the mediocrity around. His other portrait of a man in court dress is also of the best. Mr. Sargent's portrait of the Earl of Wemyss, painted in a manner entirely different, is equally successful as a portrait. His decoration—a lunette—is vigorous in design, and the quiet colour-scheme should make it extremely suitable as an adjunct to architecture. In more playful mood is his little picture called "Cashmere"—studies of figures and draperies. An exceeding charming picture is that by Mr. Harold Knight, called "The Letter"; low in tone, quiet in colour, and careful in painting, it has a character all its own.

"Bedtime," by Mr. L. Campbell Taylor, is a striking picture of a difficult subject well kept together and painted. Mr. H. H. la Thange has several paintings, all of them notable, fragrant

with flowers and fruit and trees, the warm sunlight, and pleasant waters. Mr. Clausen's Barn is attractive.

After all the striving for light and air it is pleasant to see pictures whose aims are quite different, which endeavour to seize some of the romance out of life. "The Flight" and "Two Mothers," by Mr. Edward Stott, preserve something of old qualities with new methods. If his handling of paint is inclined to be niggling, he gives something to compensate for it.

\* \* \* \* \*

". . . and a Dome Conspicuous above the houses."

C. WREN.



OW many of the people daily thronging Fleet Street ever raise their eyes to notice St. Paul's Church rising in silent majesty over the hurly-burly below! Yet there is nothing more noble to be seen in Europe than St. Paul's

on a fine day lifting its vast and perfectly-shaped cupola over the myriad chimney-pots into the pale blue sky, where its aërially-fanciful lanthorn gleams white as the clouds drifting overhead. That is the impression one carries away—a vast swelling dome wonderfully poised in the mid-air.

Although for most of us the dome, dominating London, is St. Paul's, yet there is much that is equally memorable, and which will be rapidly glanced at in the course of this short note.<sup>1</sup>

The scaffolding is being removed from the west end, and the front will be seen clear of all obstruction for the first time in many years.

Wren's versatility is known to all thoughtful dwellers in London. He had no opportunity of studying architecture in Italy as Inigo Jones had, and a short stay in Paris, whence he had gone during the Plague, was his only opportunity. It was not until he was nearly thirty that his genius was turned to architecture. "The bent of his mind was scientific. He was one of the founders of the Royal Society, a Fellow of All Souls, Oxford, an acknowledged authority on mathematical subjects."

How fertile his imagination, how versatile his genius for design, is known to all who love London, and who know his churches and spires, wonderful in their diversity! To every detail of St. Paul's he applied a like ability. The finely-designed western towers, with their fanciful upper parts, flanking the double portico—the portico itself with its coupled pillars—the noble pediment framing vigorous sculptures, and crowned with a

statue of St. Paul, are notable things to be remembered. This portico is unique: the design of coupling the pillars was much affected by Wren, and in the fine colonnade at Greenwich Hospital and in the exquisite screen in the clock court at Hampton Court he has used them in this way—the former in the Doric, and the latter in the Ionic manner. In the cathedral he has superimposed the composite order over the Corinthian, diminishing the upper colonnade by two bays; in other words, while the upper pillars which carry the pediment number eight, the lower ones are extended, and two pillars added to each flank, making a colonnade of twelve. The effect is curious, and one misses a group of statuary or some heavy weight of architecture to crown the outer corners. As a matter of fact, figures are shown on one of Wren's drawings over each of the pillars. But after the topmost stone of the lanthorn was laid in 1710 Wren's wishes were thwarted in every way. The balustrading was added and the figures omitted against his advice.

In the model of Wren's favourite design, at present in the cathedral, his portico, however, consisted of one great range of pillars in the Corinthian manner uniformly spaced, a plan followed by later architects like Hawksmoor and Gibbs in St. George's, Bloomsbury, and St. Martin-in-the-Fields. There are many other details well worth the study of all who visit St. Paul's. The charming little doorways in the portico leading to the aisles, with their fantastic entablatures, the more vigorous entrances in the bases of the towers leading to the crypt, the circular porticoes of the transept, show how carefully every detail was considered.

It would have been thought that the constructive problem of carrying his dome would suffice any man; but Wren, whose fertility of invention knew no limitation, contrived a *tour de force* of a stair in the southern tower. Its interior is 24 ft. in diameter, and around this, about 5 ft. wide, serpentine what is known as the geometrical staircase. The inner ends of the steps pinned into the wall are the only means of support. This staircase leads to the library, and one has a curious feeling of treading the air in ascending it.

Along with Wren there are several other famous artists associated with the building. It is a curious fact that the two chief names should be those of foreigners: Tijou, a Frenchman, who designed the exquisite ironwork of the altar rail and choir grills, and Grinling Gibbons, the wood-carver, who was of Dutch extraction. The latter was discovered by Evelyn, who was so much struck with his carved copy of a picture by Tinto-

<sup>1</sup> A view of the west front appeared in our issue of September 1907.



retto representing the Crucifixion, in which a number of figures appeared, that he "carried him off" to the king, and afterwards presented him to Wren. To this man we owe the lovely carving of the choir stalls, bishop's throne, and all that wealth of delicate fret and foliage and fantastic figures and cherubs' heads in the oak-work of the choir. He is also given credit for some of the stone carving. It is not known where the architect found Tijou. He had been employed at Hampton Court before he came to St. Paul's. When Wren was in Paris, while seeking the acquaintance of the great architects, his contemporaries, then in that city, he was also curious, and sought out craftsmen celebrated in their own ways, and he may then have discovered Tijou. Whether this conjecture is right or not, the practice stood him in good stead when he chose subordinates to decorate his buildings.

Thomas and Edward Strong, Francis Bird and Caius Cibber (the father of Colley Cibber), also worked at the stone carving. Bird received £650 for carving the Conversion of St. Paul on the western pediment, a most vigorous piece of work, and perfectly in scale. A group of horsemen in violent action: rays of light break through the clouds at the angle of the pediment, and St. Paul's horse stumbles. His companions express amazement. The whole composition is finely adjusted to its position, and concentrated in the centre, getting over in this way the difficulty of the sharp angles at the sides. This piece is signed "F Bird F," on the little pyramid on the left hand of the pediment. There is a model of this sculpture in the library of the cathedral. Bird also executed the statues on the pediments, and the portrait of Queen Anne with surrounding figures. This latter work, for which he was paid £1,180, was removed some twenty years ago and replaced by a copy. At the same time the steps at the west end, which were much decayed, and which had been built by Benson, an incompetent favourite of King George, whose influence ousted Wren from his position of Surveyor, were removed, and the present steps built according to the original intention of Wren. The panels in the west portico, and the relief over the great doorway, were also carved by Bird—the first for £75 each, and the latter for £300. These sculptures have been cleaned, and now the scaffolding is removed will be seen again under favourable circumstances.

Cibber's "Phoenix" in the southern pediment is supposed to commemorate a curious incident. When the ground was being cleared, Wren sent a workman to fetch a piece of stone to mark the centre of his plan. The stone brought proved to be part of a tombstone with the word *RESURGAM* still legible on it. It was accepted as a good

omen. Cibber received £106 for this carving. Joseph Latham and Samuel Fulks are also mentioned as stone-carvers, the latter doing the capitals of the west portico at £60 apiece. The carving and design of these capitals gives one an excellent idea of the grasp these men had of the Renaissance tradition, and a comparison with Inigo Jones's work in Whitehall will show the enormous advance in technique made since his time. While the capitals of the banqueting house are correct as far as design is concerned, they are stiff and ill-modelled, and remind one of Bramante, who two centuries earlier was a pioneer in Italy. The capitals of St. Paul's, on the contrary, are exquisitely modelled and designed, and the deep undercutting and perforation of the volutes, the vigour and knowledge shown in the modelling of the acanthus leaves, are splendid examples of early eighteenth-century carving. The lower capitals are nearly five feet high.

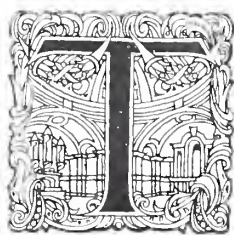
It is quite impossible to identify all the carving, or to name the artist who wrought it, but it is all of high excellence and splendid technique. Nor is it devoid of conceits and imagination. The children's heads that play such an important part in the decoration are a motif as sweet and pure as the ideals which inspired the building.

Another name may be gathered from the accounts—Jonathan Maine, wood-carver, who executed the carving in St. Dunstan's chapel and the exquisite carving in the library. The perforated brackets supporting the gallery are not least worthy of study in this treasure-house of late seventeenth and early eighteenth century carving.

After all, however, the great cupola is St. Paul's, and to compass this Wren bent all his energies. To the architect there is no more fascinating or difficult problem than the dome, considered either from the point of view of construction or æsthetics. The ancients invented its form, but to the moderns belongs the credit of raising it into the clouds.

Brunelleschi raised his first in Florence, Michelangelo next in Rome, then Wren in London. For sheer beauty of outline Wren's dome far surpasses the others. We have seen the great dome of Florence standing erect against the deep blue sky under the blazing sunshine, stood by the pedestal of Brunelleschi's statue, and joyed in the strength and grandeur of his creation. We have watched, standing on the summit of the Cimminian Mountains, looking back after a day's march from Rome, St. Peter's dome floating mysteriously among the evening clouds. Yet we think our St. Paul's cupola rising over the myriad chimney-pots of London a far more beautiful thing. Who can forget the view of St. Paul's from the south

side of the river, the great cliff-like walls, the mighty floating dome, or the view from Fleet Street?



THE Annual General Court of the Incorporated Church Building Society was held in Westminster on 21 May. As is well known, the aim of this Society is to aid in the erection of churches, in their enlarging and restoring, &c.

From this brief programme it can be seen that it wields some power. This power is of course capable of indefinite expansion from an increase of the financial support of which it stands in need. The ideals of the Society are sound with regard to church planning, its spirit is catholic enough to admit Classic as well as Gothic in the architecture it is willing to support. We should like to see, however, a greater number of those whose practice tends towards Renaissance design included in the number of honorary architects. In view of present social and financial conditions, it seems to us the Society would do well to advocate this latter style, at least in towns where there is almost invariably a tradition of eighteenth-century churches in this manner. Besides which, it is more adaptable to the skill of the builder and even of architects themselves. It may be said in passing that for one fine modern Gothic building there are a hundred in the Renaissance spirit. A year or two ago, when addressing the Annual General Court, Mr. Prior pointed out that while secular architecture had made tremendous progress in the last few years, church architecture has not shown a corresponding advance.

Modern architecture is a very conscious, a pre-conceived thing, visualised before a single stone has been laid. It is like the work of the painter, an affair of one man. To this view many take exception; but the whole course of our artistic education tends to this—the visible fabric, be it beautiful or otherwise, depends for its effect on one man. Of course we do not deprecate good workmanship or good materials. Indeed, the architect of taste usually makes a stand for these, and would willingly eliminate all his ornament if by that sacrifice he could obtain a sound and strong building. It is unnecessary to point out how different is this procedure from that of the days when the Gothic tradition was a living force. Unfortunately laymen are attached to the more picturesque style, without considering the almost impossibility of building in it to-day. But, apart from style (to judge from the remarks of Mr. Edward Warren who read a paper at this year's Annual General

Court, and who spoke for his colleagues the honorary consulting architects), a large number of the plans submitted to the advisory committee show a woeful ignorance “of the ordinary practical needs of a church,” and do not suggest any attribute of dignity. To the authors of these plans sound building and good material are matters of the slightest importance. A “Cockney splendour” is aimed at. Not only in church architecture is this ideal pursued, but a great deal of current work is tinged with it and our streets are dedicate to it. The indictment against the “Restorer” is heavy but just, and Mr. Warren echoes our own feeling when he says:—“It is bad enough that a brand new building dedicated to the worship of God should present the thin, hard lines, the cheap symbolism, the thoughtless, joyless travesties of ancient and beautiful things; but it is worse to witness the perversion of a quiet and lovable old church to the common standard of modern ecclesiastical smartness, with its crudities of encaustic tiling, its horrible machine-made lacquered brasswork, its ‘reach-me-down’ reredos, pulpits, and lecterns, and the persuasive treacly vulgarity of varnished pitch-pine.”

It is high time that a strong public opinion made the continuation of this form of vandalism impossible. The nineteenth century has worked sufficient havoc among our ancient buildings, has desecrated many a lovable and beautiful place, has stolen from us some of the most precious treasures which the sharp tooth of time has spared us, and it is obvious that all this carelessness and disregard for things which can never be replaced should be brought to a period. Restoration is without doubt necessary. It is also expedient to make changes, that the usefulness of ancient building be not too much impaired. With these, in themselves, we have no quarrel; it is the manner of their doing, or rather undoing, that offends. Although times without number protestations against these offences have appeared in the daily press and elsewhere, no authoritative opinion seems to have defined accurately the limits to restoration and the manner in which it should be done.

Ruined buildings should be left alone. We do not wish to lose for ever the visible footprints of the slow march of the centuries. Nothing that marks a period in history, no wound received in the conflict with time, do we desire to have obliterated.

We remember particularly a ruin, worn and infirm, but endeared in every man's memory from the fact that a great writer, a century ago, made its beauty the theme of his song. Standing remote from the rush and bustle of our modern life, this ruined abbey is set like a gem in a fair countryside. Like the colours of the sunset are



the ancient stones, still standing one on one to some height; in one place to the apex of a gable, with a broken tracery window set in the midst. The body of an old king lies buried there, without his heart, which was sent abroad into Palestine. Ruins are all around. Hewn sandstone of the colour of gold gleams among the grass. Ancient tombs lie broken where they have fallen. Pillared door and window jambs with capitals curiously wrought, of a delicacy to make one wonder, bear up worn arches and walls. What memories cluster round a spot like this! It is nameless, but for all of us there is some similar place, grown into the memory and possessing a meaning almost like Home.

We can conceive no excuse to justify a restoration of it. But there are other buildings more or less in a state of repair and use which must be preserved and kept in order. Apparently a simple matter, nothing in reality is more difficult than to touch an old building and preserve at the same time its ancient character.

On the part of the architect is required, with the possession of knowledge and skill, an intuition sufficiently fine to follow the native builder's thought, sufficient power of self-denial to make him forgo creative work. Judging from results, this combination of qualities is rare.

But to return to Mr. Warren's paper. His idea of awarding grants in proportion to the æsthetic qualities of the plans submitted to the committee of Honorary Consulting Architects, if it prove feasible, would probably, as much as anything, make for progress in church architecture.

"Time was when the Church was the high centre of all artistic activities, the inspiring source of artistry in every craft. Time was when her buildings were the supreme emotional expression of the creative fervour of the land. We can hardly hope, I fear, in this age, when the building instinct inherent in man is dulled by the myriad competing interests of our complex life, to restore that state of things; but we can, and this Society more potently perhaps than any other organization, bear our testimony to the need for dignity and beauty in the buildings of the Church, which, as the report so justly signifies, is especially great in these days amidst the mean and sordid surroundings of industrial neighbourhoods, where, if anywhere, an approach to the ideal of beauty, an oasis of refreshment to tired minds and monotonous lives, should be found in the Parish Church."

So Mr. Warren closes his paper. It would be well with us if these ideals of beauty and dignity were kept continually before us—if at intervals, on our streets, as Wren intended in his plan of London, beautiful churches were placed as reminders in the midst of our business.



JUNE is the summit of the climbing months. Since the spring Nature has spread abroad her treasures of leaf and flower and blossom one by one. But it is reserved for June, the flaming month, to adorn herself with roses.

Each month has a character of its own. April has the blossom of the almond tree and all kinds of lilies. May is lavish with bloom, lilac, white and purple, the splendid candelabra of the chestnut tree, cherry and apple, and the sweetest of all, the May, whose milky blossom and perfume make the month of that name the penultimate in beauty. But June has its roses. "I do hold it," Bacon writes, "in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which, severally, things of beauty may be then in season." All this, "that you may have *ver perpetuum* as the place affords." This is for a prince's garden; but anyone may contrive an herbaceous border, so arranged and planted that something like a "perpetual spring" is the result.

That a continual procession of flowers through the climbing months is gained is nothing if the colours are not carefully chosen and blended. With a little care, and with the help of a skilful gardener, there should be little trouble about realising it.

The roses are come, most beautiful of English flowers, to fill gardens with delight, to entwine the simple trellis of green galleries with leaves and tendrils and hang it with blossoms red and white; to fill bowers with their flowers and make the air heavy with their perfume. But of this it seems the gardeners have no knowledge. While the cottager has his porch a mass of roses, his simple garden filled with old-fashioned flowers—a blaze of harmonious colour, the London County Council fill their parks with patchwork flower-beds, for all the world like those old garish mid-Victorian patchwork coverlets. Their gardeners are no doubt skilful and accurate—indeed the precision with which their "bedding out" is done is perfectly appalling. Like rows of soldiers they stand, three or four red tulips, then the same number of yellow ones, then those of a magenta colour, followed by some of hybrid persuasion, and perhaps a tail of white ones. The next regiment is composed of wall-flowers, first red, then mixed, then yellow, and so on. They pursue all sorts of evolutions, sometimes perfectly straight, sometimes curved, in a clump here at random, there a single flower has fallen out from the ranks. All is thoughtless or worse; bad taste is here as rampant as in our streets, although it cannot quite take away the beauty of the flowers themselves.

The beds have no form or arrangement; they meander about, the flowers set at regular intervals and their species changed every six feet or so without any idea of design or sense of colour. The aristocrat rose looks down despondingly on a patch of bare earth or across at a fellow placed some feet away. Geraniums feel self-conscious in their isolation. The red and yellow striped tulips make a noise like the horrid bounders they are. This is not as it should be; instead of waiting till public opinion makes it uncomfortable for their gardeners, the County Council should take thought and mend.

When "garden suburbs" are being planned in some order, with greens and gardens, when interest is awakening in their arrangement and in garden literature, it is time for public bodies to make a step forward. This old nasty way has had a fair lease of life. The Great Exhibition saw these ideals in full vigour, and even that mass of shapeless glass and iron is now entered into a senile decay.

Where are the old-fashioned flowers: columbines, sweet-william, cowslip, London pride, forget-me-not, marigold, mignonette, and all the hosts of lovely lowly blossoms? They are too common and quiet for the modern gardener, whose idea is to get loud patches of colour unrelated to anything else in the garden. The effect is like that of a brass band playing delicate melodies on the drums and trombones.

Old-fashioned flower gardens were usually of some square shape enclosed with a hedge or wall or trellis of carpenter's work; gravel paths divided it geometrically into four-squares, which again were subdivided. The flower-beds themselves were bordered with box-edging or the like, and a definite colour scheme of flowers filled the enclosure. Sometimes, raised above the path, painted wooden boards with finials at the corners formed the boundary. The wooden enclosure necessitates a square bed, but the box-edging admits of endless variety in the form—round, cinquefoil, quatrefoil, or what you will.

One of the pleasantest ways of setting flowers is in a long border. To the appreciation of its full beauty it should be seen end on, and should be arranged to this end, and may with advantage be of great length. The great border at Hampton Court along the east front will occur to everyone; it is about a quarter of a mile long, and some six feet wide. It is planted against a fine brick wall. Lowly flowers at the edge mount to taller and gorgeous ones at the back. The effect is splendid, and there can be no finer sight than this glowing mass of colour set against the old weather-beaten wall of brick and stone.

There is no reason at all why similar arrangements should not be made in our public gardens.

It is convenient to have great paths leading straight through the gardens, and herbaceous borders could be arranged on each side. Gravel should be substituted for asphalt, and a pleasant addition would be a fountain, giving a centre to the whole. This in a town would not be a costly affair, and nothing is pleasanter to the senses than the play of a jet of water among trees and flowers.



O legislators, town-planning presents a problem whose solution is demanded by utility, and in consequence any scheme of improvements, to receive adequate support, must be based on the suggestions embodied in the exhaustive report issued by the Royal Commission on London Traffic, 1905. New routes to relieve traffic, the widening of existing streets for the same purpose, will be required; and it seems to us that, to the end that these improvements do not lose their full effect, competent architectural advice is necessary—perhaps a committee of architects should settle the main features of a scheme.

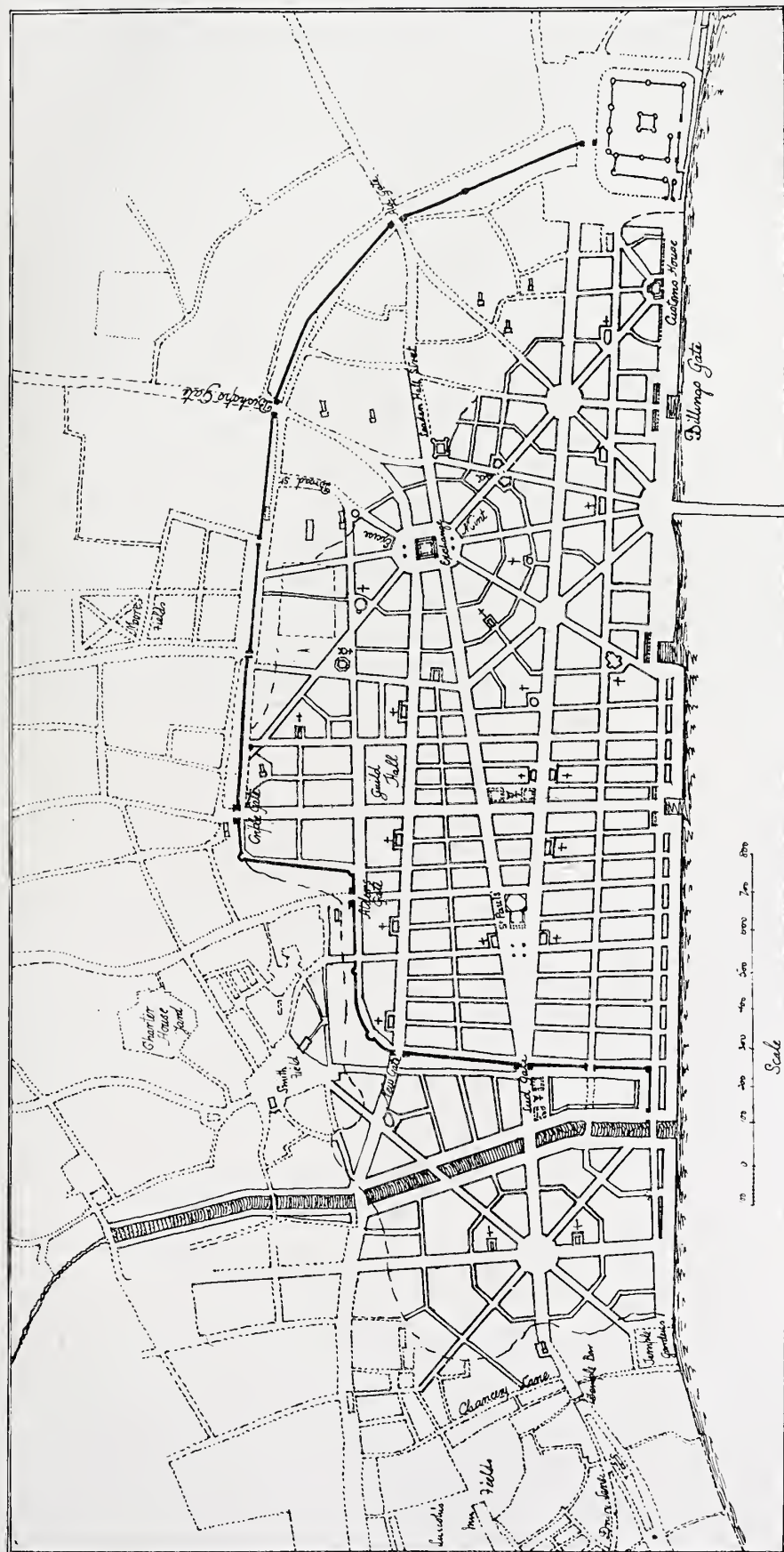
Fine architecture is making a wider appeal every day, and it is important that in any improvement, the full fruition of which will only be seen in the course of a decade, when it may be presumed public taste in this respect will be further developed, the æsthetic point of view should be recognised at once.

Besides, in schemes of improvement which entail alteration to existing thoroughfares, it would often happen that fine ancient buildings have to be considered, and their removal, however useful from a utilitarian standpoint, would often prove an irreparable blunder.

To the architect these would form the base from which to work, or the goal to which he would endeavour to attain in a worthy manner. Any recent improvement in town-planning does not justify us in expecting a corresponding advance in street architecture, therefore it is all the more necessary, in the circumstances, to guard and cherish those beauty spots we already possess, thereby gaining at once elements to heighten the interest of new thoroughfares.

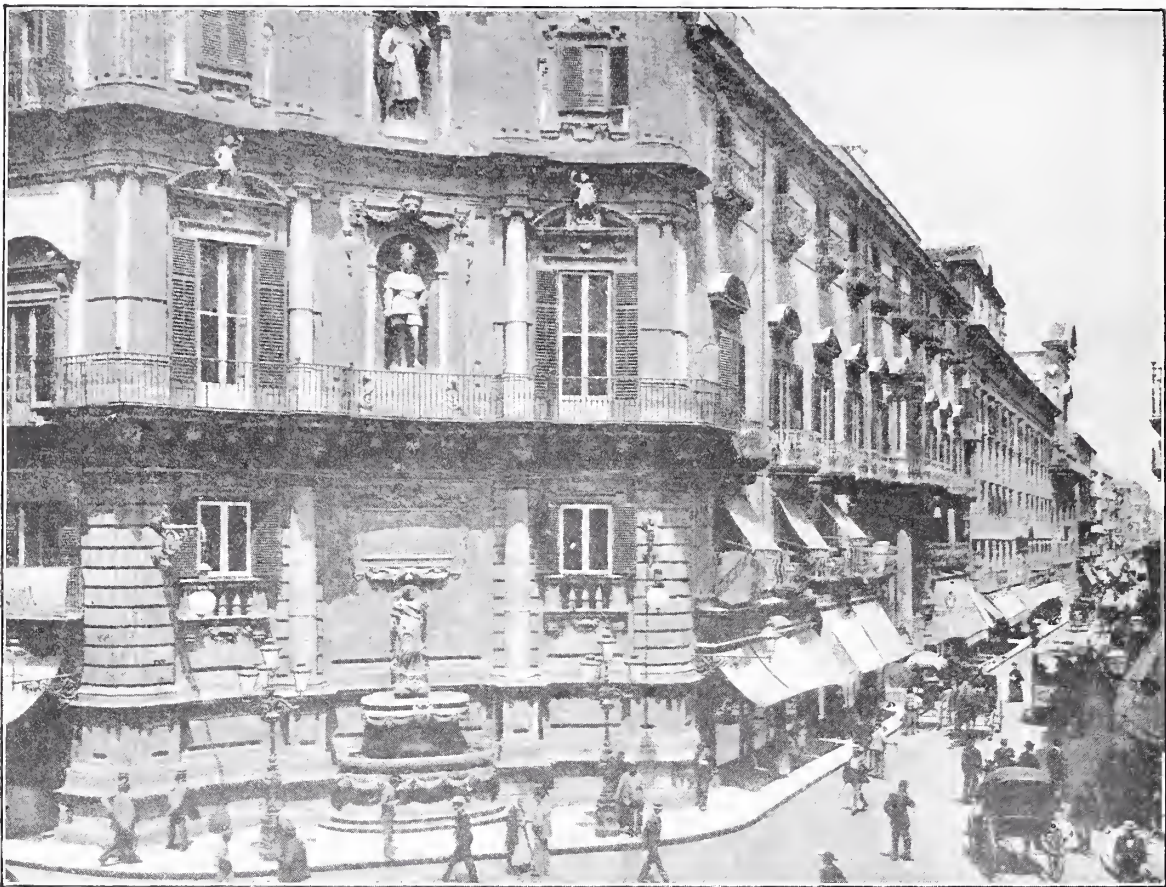
Besides this aspect—the safeguarding of fine examples of ancient architecture and the possibility of embodying them in schemes of improvement—there are many others which have to be considered; for example, the placing of great public buildings, monumental terminations to thoroughfares, squares and gardens in their midst, and bridges with their approaches.





*Sir Christopher Wren's Plan for rebuilding London.*

From the Plan in All Souls Collection, Oxford.



QUATTRO CANTI, PALERMO.

Constructed by the Marquis de Villena in 1609. Formed by the intersection of the Via Vittorio Emanuele and the Via Maqueda.

We are notably behind France and Italy in the setting of public buildings, where almost invariably the meanest town has a "place" with its important building fronting it. Recently in America, in several competitions for Government buildings, a reasonable proportion of the money proposed to be spent on the whole undertaking was assigned to approaches. How different is our procedure, the conditions of the competition for the County Hall will make clear to anyone. The approaches were never taken into account. Probably it is this spirit in America which is responsible for the formation of Civic Commissions in many towns and cities whose ideal is, not to rival London, but to surpass Paris in five years. In these matters our practice does not count, and with the exception of Bath we cannot point to a single city in the United Kingdom where conscious effort has contributed to its effect. The High Street at Oxford is wonderfully beautiful, but its charm is so elusive, and is besides the result of centuries of quiet unconscious growth, that it cannot be taken as a model; and it would be an absurdity to begin, *da capo*, to build a street of this description.

In our May issue we gave an extract from the "Parentalia" describing Wren's plan for the rebuild-

ing of the City of London. The plan itself is now reproduced from a drawing made from the one in All Souls Collection, Oxford. Its main characteristic is simplicity, yet nothing could be more consummate than its general disposition; St. Paul's placed at the head of the V-shaped piazza formed by the intersection of the two great thoroughfares, the Exchange the centre of ten radiating streets, the setting of the churches and the way in which these would break up the horizontal lines of the uniform buildings, the streets converging on London Bridge, and the great quay, stretching from the Bridge to the Temple, lined with the Halls of the several companies of the city, with warehouses set between to give variety to the edifices—are all masterly arrangements, and make this an excellent model of town-planning on a grand scale.

Of the best type of plan for a virgin town it is not our intention, in the present place, to write; suffice it that the utilitarian rectangular plan is almost useless as an æsthetic asset, while the idea of concentric belts of buildings with streets radiating to a centre is full of splendid possibilities. But all future plans will adapt themselves to the contours of the ground.





THE PORTA NUOVA, PALERMO.

Situated at one end of the Via Vittorio Emanuele.

The Roman manner of removing hills to gain a straight road will no longer be resorted to. But in schemes of improvement it seems to us that only the exigencies of hilly sites will necessitate any departure from the straight line, which is dictated by common sense and recommended by utility, and in consequence is likely to receive the greatest support.

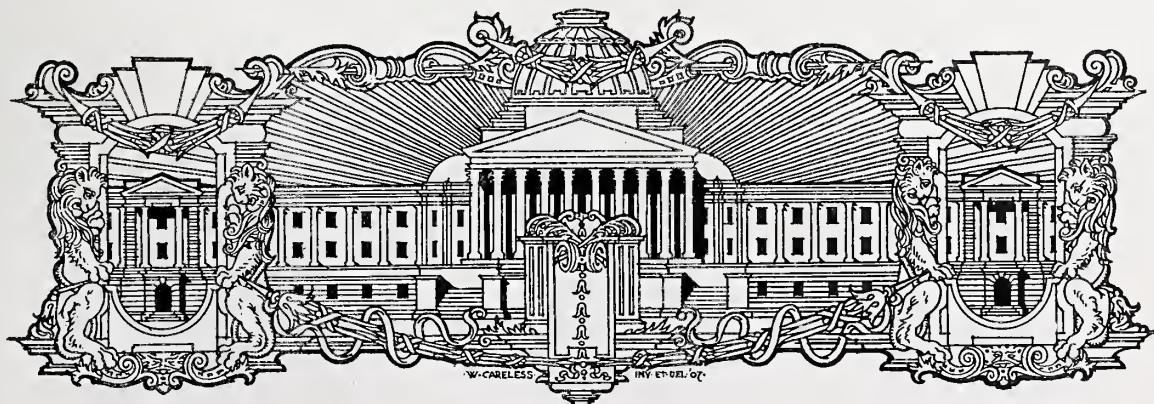
The effect of a curved street is fine, and one has only to recollect Mr. Norman Shaw's noble beginning to Regent Street to realise this. A similar effect can always be obtained in a crescent. Used either as a *patte d'oie*, the centre of radiating streets, or as a termination to a long vista, or used to change the direction of a line of traffic, it has immense possibilities. The circus has somewhat similar functions. Both of these forms are nobly exemplified in Bath, the former fronting a garden,

while the latter diverts the line of the approach into two streets. A fine crescent forms part of the Piazza del Plebiscito at Naples. One front of the Piazza is closed by the Royal Palace, over against which, on the centre line, is the domed church of San Francesco di Paola, modelled after the Pantheon at Rome, with a projecting Ionic portico from which two curved loggias reach towards the palace, each arm embracing a fountain. The sides are formed by plain, similar blocks of buildings.

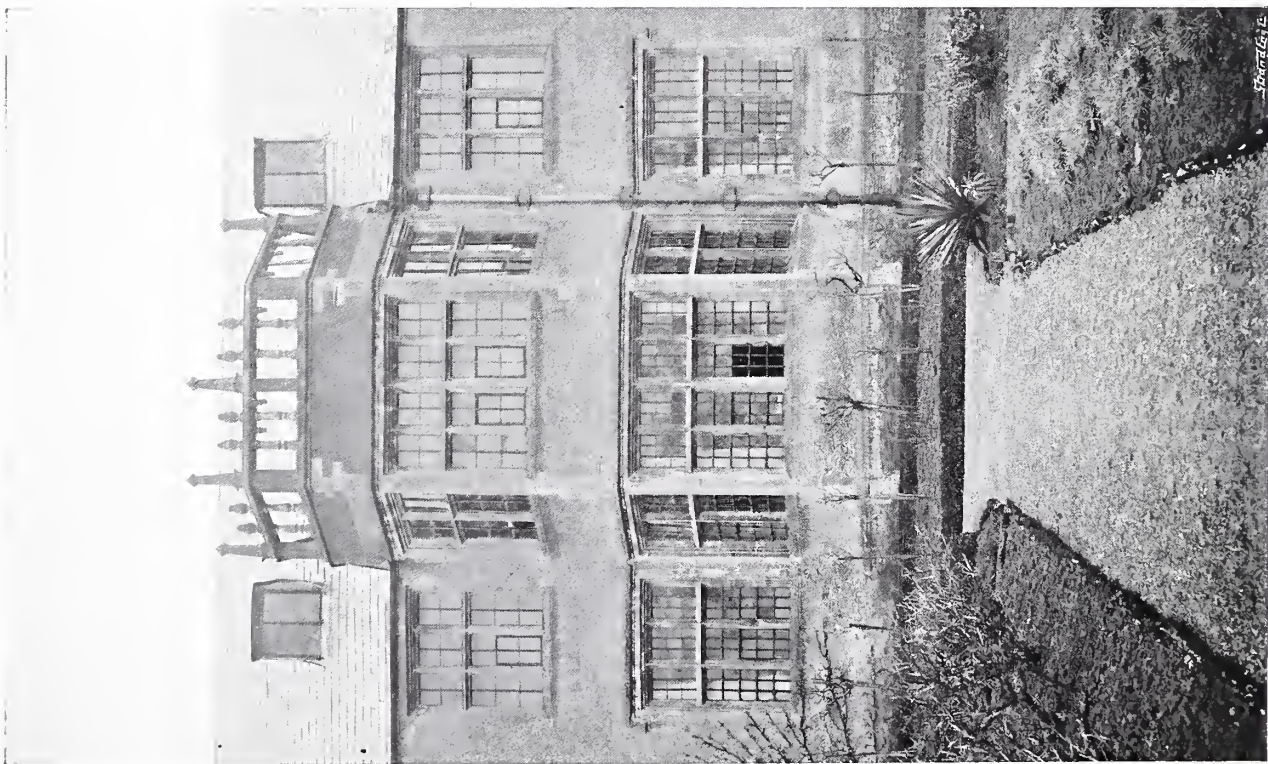
The Via Roma, a straight street nearly a mile long, leads into an adjoining square. This street was constructed by the Spanish Viceroy, Don Pedro de Toledo, in 1650. It has no particular merit in its buildings, and is only mentioned here to introduce a much more interesting thoroughfare—the Via Vittorio Emanuele in Palermo laid out by the same nobleman. This latter street is a little over a mile in length, terminating at both ends in gateways; one, the Porta Felice, gives on to the “Marina,” or sea front, and through it one catches the gleam of sails of many colours passing on the opalescent sea. The Porta Nuova at the other extremity of the town leads out in a straight line between trees and gardens for about three miles to Rocca, when the character of the country changes, the road becoming hilly and rising rapidly to the village of Monreale with its wonderful cathedral.

Midway in the length of the town part of the street it is intersected by the Via Maqueda, made by a duke of that name in 1600, which extends for a considerable length on both sides; indeed, towards the east it is taken right into the country, and is only developed here and there.

The point of intersection is most interesting. An octagonal piazza called the Quattro Canti is formed by the cutting off of the four corners. The sides of the octagon are slightly concave, and decorated similarly with, at their bases, projecting fountains surmounted with figures and niches containing statues of kings and virgins, forming not only an admirable piece of architecture, but a most useful device in town-planning as well.







STABLES AND OFFICES AT BUCKLAND HOUSE.



# Buckland House.



**I**F Berkshire has relatively slight claims, amongst English counties, to repute on the score of notable churches, or, setting Windsor aside, of mediæval buildings, religious or secular, it has much that is admirable to show in the way of domestic architecture of the seventeenth and eighteenth centuries.

A county that possesses great houses such as Aldermaston, Coleshill, and Ashdown, to name three well-known instances, has some title to distinction; but it is rather on its many and striking houses of a minor order of scale and importance that its architectural reputation will most securely rest. Possessing little workable stone within its borders, and that chiefly of a kind suitable only for rubble walling, Berkshire has naturally relied much upon brickwork, importing freestone from its northern and western neighbours only for buildings of unusual cost or dignity.

Buckland House has depended entirely, externally, and in large measure internally, upon the use of freestone from the Bath quarries, and the expenditure of money and of time required for its building was much increased by the comparatively distant origin and slow transit of the stone, at a period when roads were impracticable for heavy hauling for several months of the year.

The mansion occupies a site, admirably chosen in a country of gentle undulations, close to the village and church of Buckland, and by consequence just north of the old high road that follows the low ridge connecting Oxford and Faringdon.

The Yates held Buckland Manor from 1545 to 1690, and their old house (altered and gothicised in the manner of Strawberry Hill, and now used as stables and offices, but still retaining on its eastern side an original and handsome group of mullioned windows with an imposing central bay) stands close to the ancient parish church, forming the western boundary of a large walled garden which contains some fine square-clipped yew hedges.

The windows themselves are of pronounced Tudor type, but the balustraded and pinnacled open parapet of the bay is an obvious addition, Elizabethan or Jacobean.

In 1690 the estate passed, by marriage, to the Catholic family of Throckmorton, of Coughton in Warwickshire. Nearly seventy years later a Sir

William Throckmorton built the present Buckland House, on slightly rising ground, to the westward of the old house, John Wood the younger, of Bath, being the architect, and the date assigned to his design being 1757. It is now the property of Sir William Throckmorton, to whose courtesy and kindness I am indebted for the opportunities of illustration and description.

The house consists of an imposing square central body, or *corps de logis*, to use the apposite French term, three floors in height, exclusive of a subterranean basement lit from areas. Eastward and westward of this, and arranged upon its central axis, are two pavilions, octagonal in plan, with projecting square bays on the cardinal faces, connected with the main building by means of flat-roofed galleries, each of which has a semi-circular bay on the northern side. The ground falls rapidly away from the back or north side of the house, to a shallow valley, in the bottom of which is a small lake, and the windows on this side command fine views over a beautifully wooded and undulating country towards the Oxfordshire and Gloucestershire hills. The south side or main front looks straight down a broad, nearly level avenue or clearing towards the Berkshire Downs.

The general impression of the building is one of mass and solidity, of a monumental sternness and severity that, while making immensely for dignity, has something of repressive austerity. This quality is relieved on the south front by the sparingly used and admirably executed adornment of the frieze of carved festoons and heads, the Corinthian capitals of the four quarter-engaged columns, the rusticated ground storey and porch, and the charming details of the first-floor windows; but upon the other three sides is heightened by the baldness of the window-openings and dead effect of the many blank window panels, to an extent which is gloomy.

Little indeed has been made of the windows, and, except upon the south front, they are perfectly plain openings with rather deep square reveals, unrelieved by architrave or pediment, Being thus reduced to their simplest expression, and being comparatively small, they greatly add to the effect of mass and solidity, which seems to have been the effect Wood aimed at.

The chimneys of the main building are for the most part brought to the centre, and massed in a sort of squat square tower, which, but for modern





CENTRE PORTION OF SOUTH FRONT, BUCKLAND HOUSE.





GENERAL VIEW OF SOUTH FRONT, BUCKLAND HOUSE.





EAST PAVILION, BUCKLAND HOUSE.





NORTH SIDE OF BUCKLAND HOUSE.





TEMPLE IN THE GROUNDS OF BUCKLAND HOUSE.



cowls, is effective enough. One stack, however, which has the air of an afterthought or addition, sits rather awkwardly upon the pedimented gable of the north side, which it distinctly mars.

The east and west ends are relieved only by slightly projecting breaks or bays, terminated by plainly moulded pediments.

The eastern bay contains two three-light windows, which light the staircase.

As in so many English houses of its period, beauty of detail is almost entirely confined to the interior; but Buckland gives, for a country house which can be looked at all round, singular predominance to one façade, that of the south side, which is treated with the relative importance of a street front. Ornament even here is wisely and sparingly used, admirably placed, and admirably executed. The Bath stone has stood well in the clean country air, and has taken a pleasant yellowish tint which goes excellently with the green Westmorland slates of the roof. Buckland furnishes a lesson to those of us who have grown to despise Bath stone through constant and irritating experience of the cheap and nasty handling of its cheaper and more facile kinds. The delicately carved swags of the entrance hall, and the charming carving of the festoons, capitals, friezes, and enriched mouldings of the dining-room which occupies the western pavilion, are of a fineness and crispness that leave nothing to be desired. The material, indeed, has been ennobled by the skill of the craftsman.

This western pavilion was built and used, it is said, as a chapel. Its eastern fellow holds the library, and both have domed ceilings, with octagonal lanterns crowning the leaded roofs. The library ceiling is decorated with paintings of no great merit, a fine contemporary marble chimneypiece, and round columns (at the internal angles of the projecting bays) of scagliola, so immorally successful in its imitation of Siena marble as to be almost completely deceptive, even in its trying juxtaposition to the real thing.

On the north side of the central block, on the ground floor, are two beautiful rooms: the lesser drawing-room, a very ample chamber in itself, and placed longitudinally east to west, and the larger drawing-room or saloon, placed at right angles to the former, and entered from it directly as well as from an inner hall. The smaller room is well

proportioned and has a charming enriched flat ceiling and cornice and a beautiful marble chimneypiece. The larger is a lofty and magnificent room, with a fine cornice and an imposing coved ceiling containing a large and rather bold relief panel representing the chariot of Phœbus and attendant deities and nymphs, attributed to Cipriani. This room has six doors of identical design and symmetrically disposed, two on the eastern side, two on the western side, and two at the southern end; four of these are actual entrances, and two admit to cupboards. These doors have moulded and carved architraves, and straight cornices, the latter supported by carved scrolled trusses. The architraves both of doors and windows, the mahogany doors themselves, and the shutters, skirtings, and all the joinery, are of admirable delicacy and finish. The drawing-rooms have access to the garden—or rather to the park, for there is practically no garden around the house—by means of a broad stone staircase.

A conspicuous feature of the park is the “belvedere” or temple which stands on a knoll to the north-west of the house, and presents in its refined and charming vacuity a striking instance of eighteenth-century classicality. To be severely critical, its seven columns look a little thin for their height, and the length of their necks seems somewhat too great. But the masonry is excellent, like that of the house, and the stone in this extremely exposed structure has stood remarkably well. The dome is beautifully constructed in concentric rings; and the entablature, which is jointed over the interspaces of the columns, is in such perfect condition, and so closely and finely joined, that, as there are no visible cramps or joggles, one is left to conclude that there is some system of concealed keys or cramping, probably just below the spring of the dome.

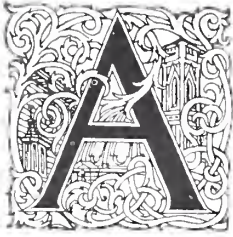
The general treatment and details of the main block at Buckland, particularly that of the south front, recalls the design of John Wood the elder for Titan Barrow Loggia, a much smaller structure, at Bathford, begun in 1748.

The whole is redolent of the mid-eighteenth century, it is intensely serious, and speaks of a time when serious architecture was the intimate concern of every self-respecting and scholarly gentleman.

EDWARD WARREN, F.S.A.

# The Selfridge Store, London.

R. Frank Atkinson, Architect.



NEW scale has been given to the architecture of Oxford Street by the addition of the Selfridge Store. Its general conception is simple. Over the ground floor a giant colonnade is ranged, carrying a heavy cornice with a balustrading.

Somewhat new in this country is the arrangement of the windows to the three floors embraced by the order. These are contained in cast-iron frames, designed to interfere with the light as little as possible. Cast-iron window frames are also used on the ground floor.

There are three basements, the lowest of which accommodates the heating, electric light, artesian well, motor rooms, &c. Storerooms for various departments occupy the sub-basement, while staff and dispatch accommodation is provided on the basement along with space for sale purposes. Sale rooms occupy the first four floors. Besides these the third floor has reception rooms, National rooms, post office, rail and steamship ticket office, and booking office for theatres, &c.

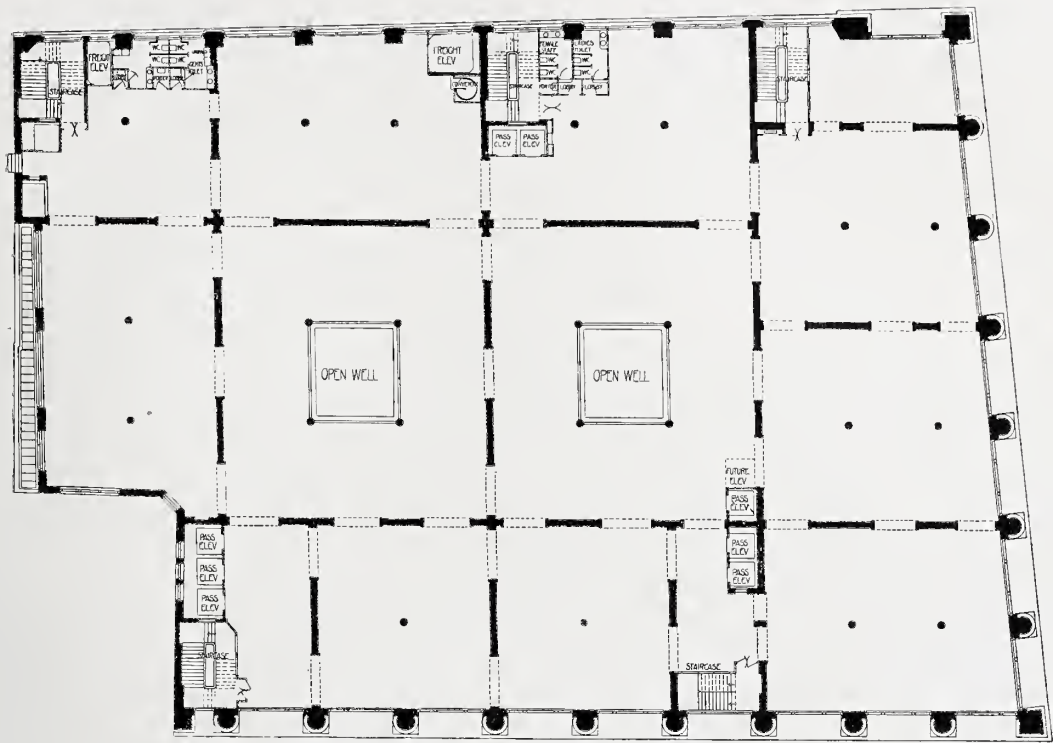
A restaurant is placed on the fourth floor with kitchen and offices, &c., and a roof garden is arranged over it. Nine passenger and two goods lifts as well as six staircases serve the building. The lifts are worked by electricity. A novel labour-saving apparatus is the gravity package conveyor for carrying parcels to the dispatch room in the basement.

Portland stone was used as the facing, and the whole building is of fireproof construction. The general contractors were Waring and White, Ltd. Asphalt work—some 180,000 sq. ft.—was done by Thomas Faldo & Co., Portland stone work by the Bath Stone Firms, Ltd., and F. J. Barnes, while the carving was executed by W. B. Fagan and W. Arrowsmith from models supplied by J. Else. Shanks & Co., Ltd., of Barrhead, Glasgow, supplied the sanitary fittings. The mosaic and marble flooring was done by Diespeker, Ltd. Malcolm and Allen, of Eglinton Street, Glasgow, did the electric wiring. The reinforced concrete staircases and plastering work has been executed by Henry Johnson & Sons, of London and Liverpool. The plastering comprised about 5 acres of ceiling

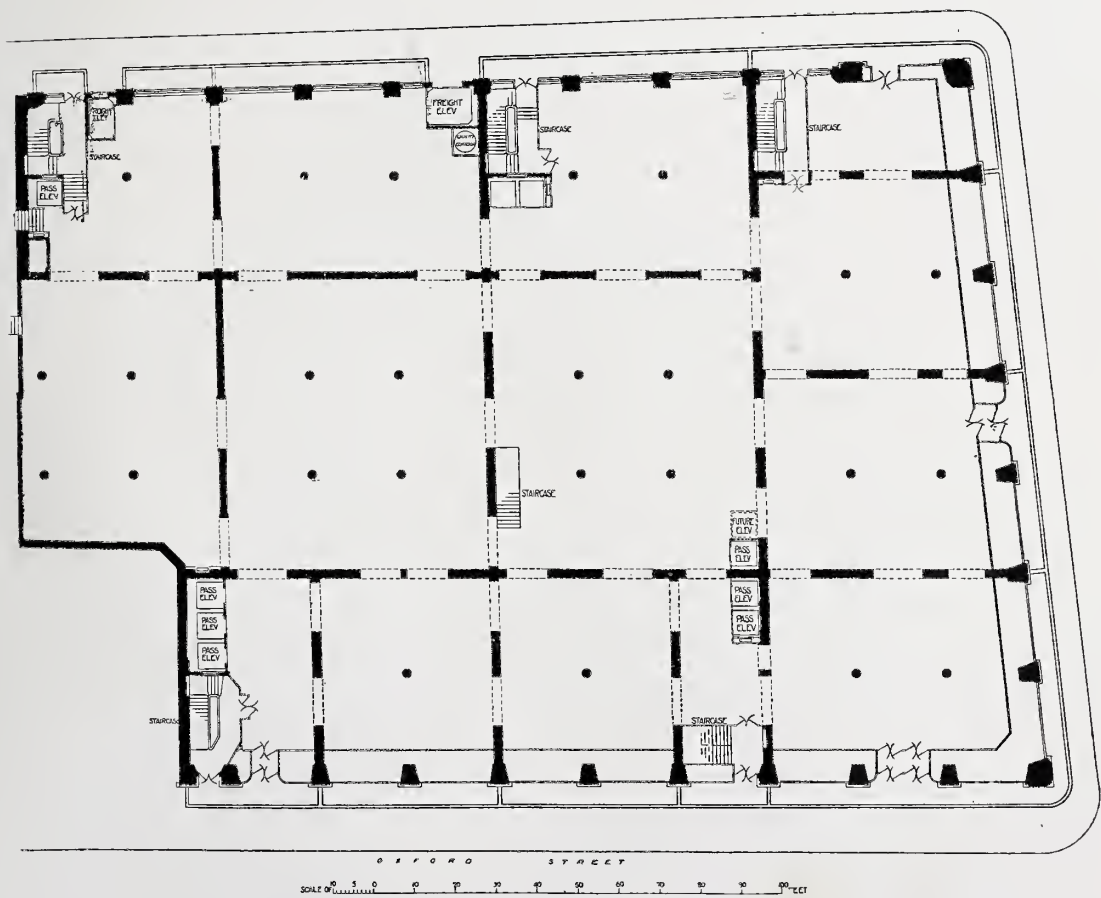


THE COLONIAL ROOM.

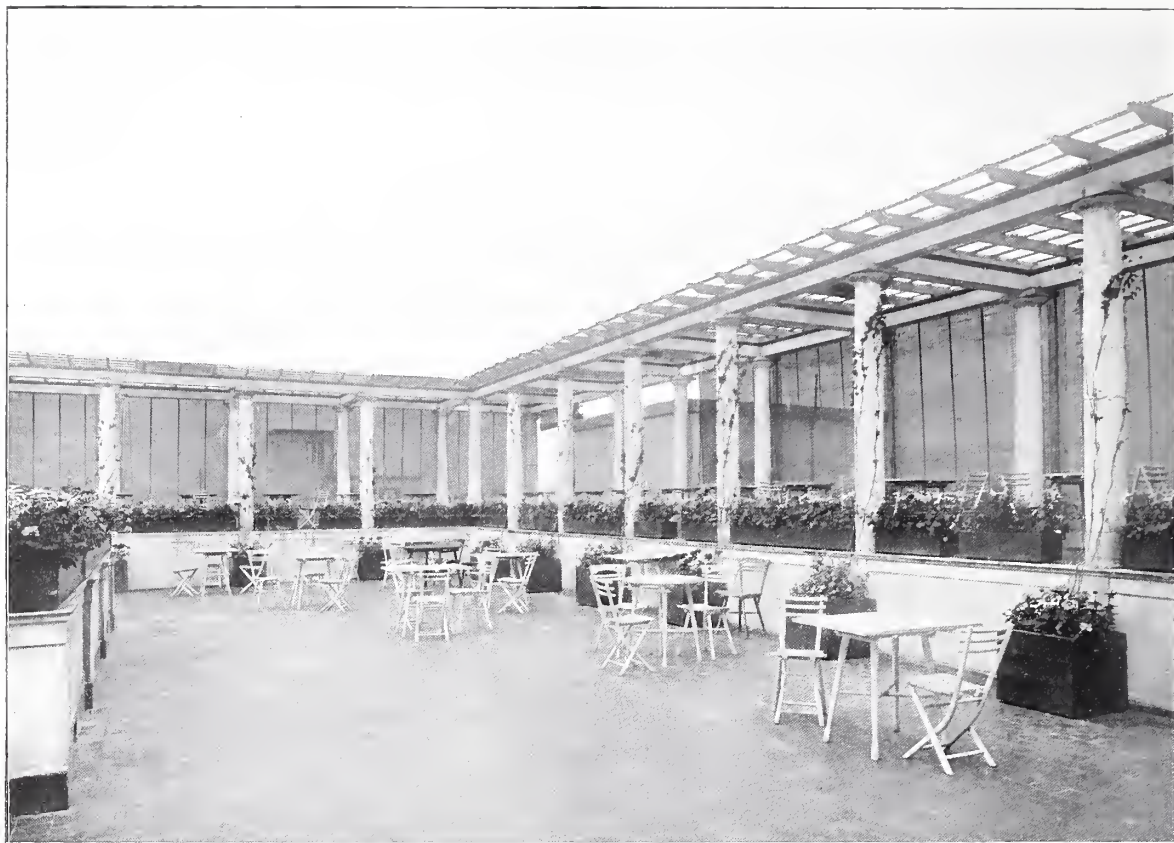




FIRST FLOOR PLAN.



GROUND FLOOR PLAN.

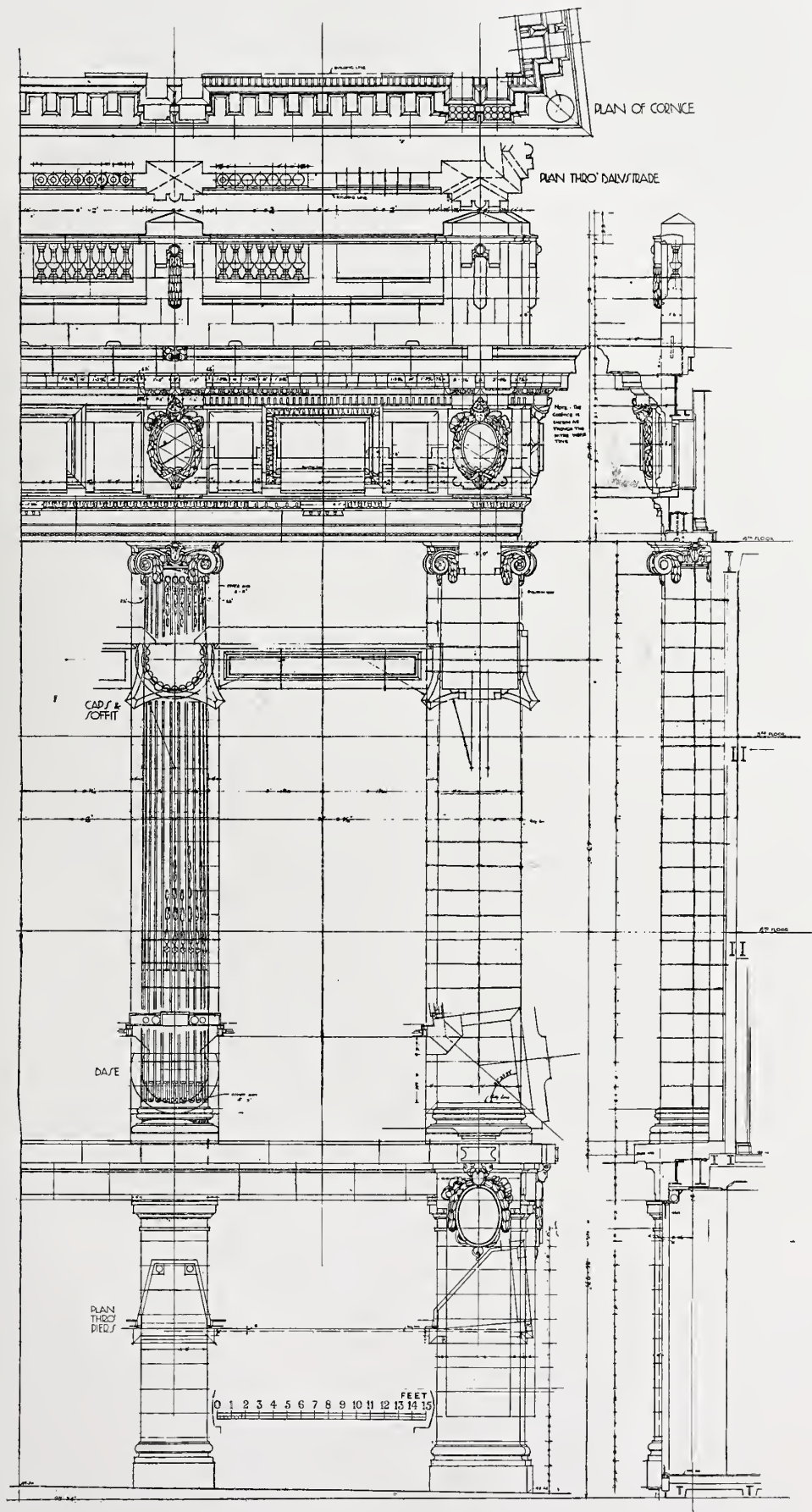


THE ROOF GARDEN.



GENERAL VIEW.





DETAIL OF CORNER BAY.

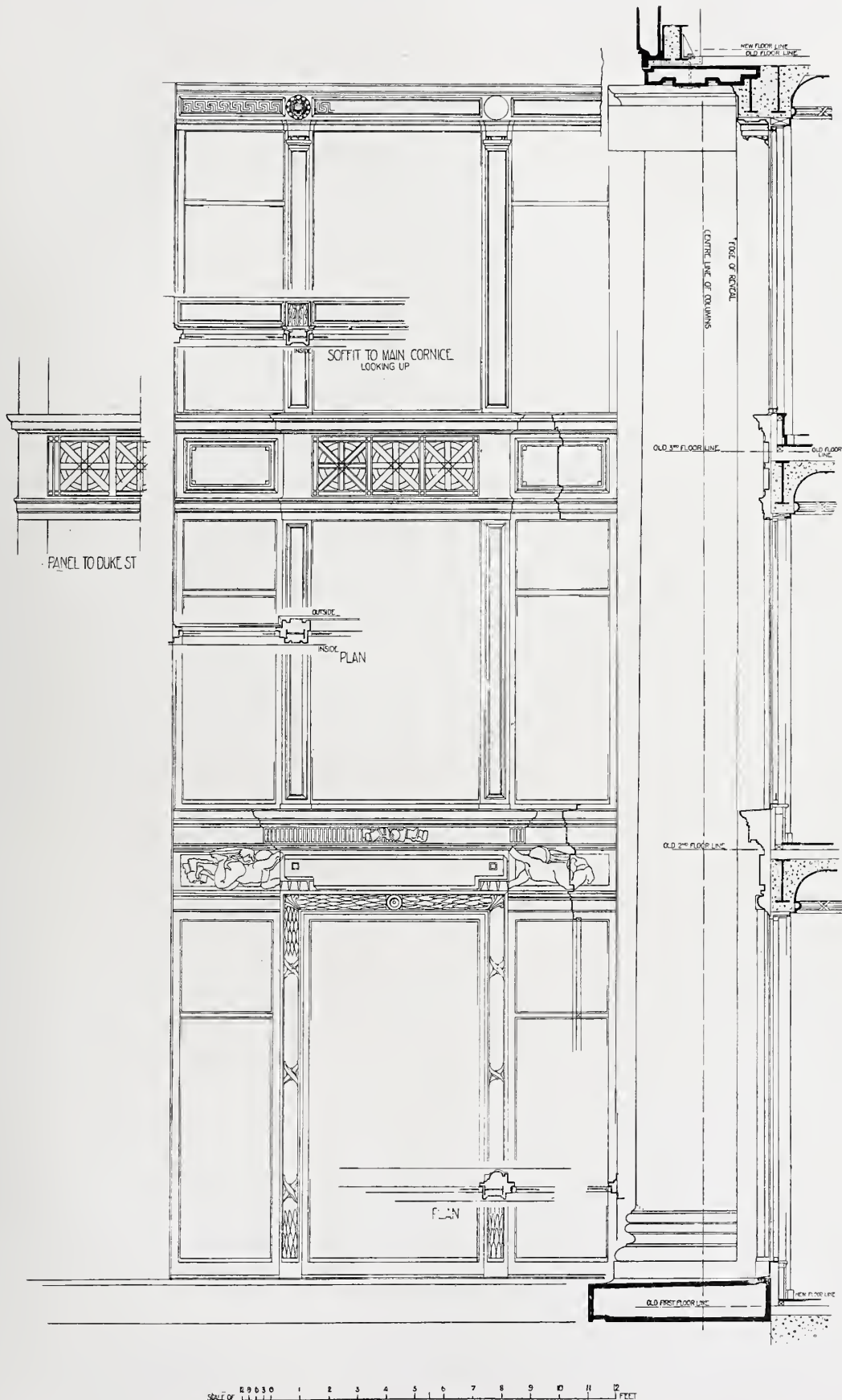


DETAIL VIEW OF IRONWORK IN BAYS.

and  $5\frac{1}{2}$  acres of wall plastering. In addition there was about  $6\frac{1}{2}$  miles of fibrous plaster cornice which was fixed by the firm, who also made 3,600 ft. of same. The whole of this work was carried out and completed in four months. The cast-iron work supplied by Messrs. Walter Macfarlane & Co., Saracen Foundry, Glasgow, comprises the shop windows and entrances on ground floor, and the entire bays, mentioned above, between the massive Portland stone columns from the first to the fourth floor. The feature of the shop windows is the very large polished plates which are possible

by this method. Some of these are 19 ft. 4 in. long by 12 ft. high. Spital & Clark carried out the art metal work, railings, handrails, &c., and provided some of the electric light fittings. Veritys, Ltd., also supplied some of these as well as all the gas fixtures. The door furniture and locks were supplied by Yale and Towne. Allen & Co. also made some of the railings, balusters, &c. The door openings in the division brick walls are generally 12 ft. by 12 ft., and are equipped with automatic steel rolling shutters of the Kinnear patent supplied by Arthur L. Gibson & Co.

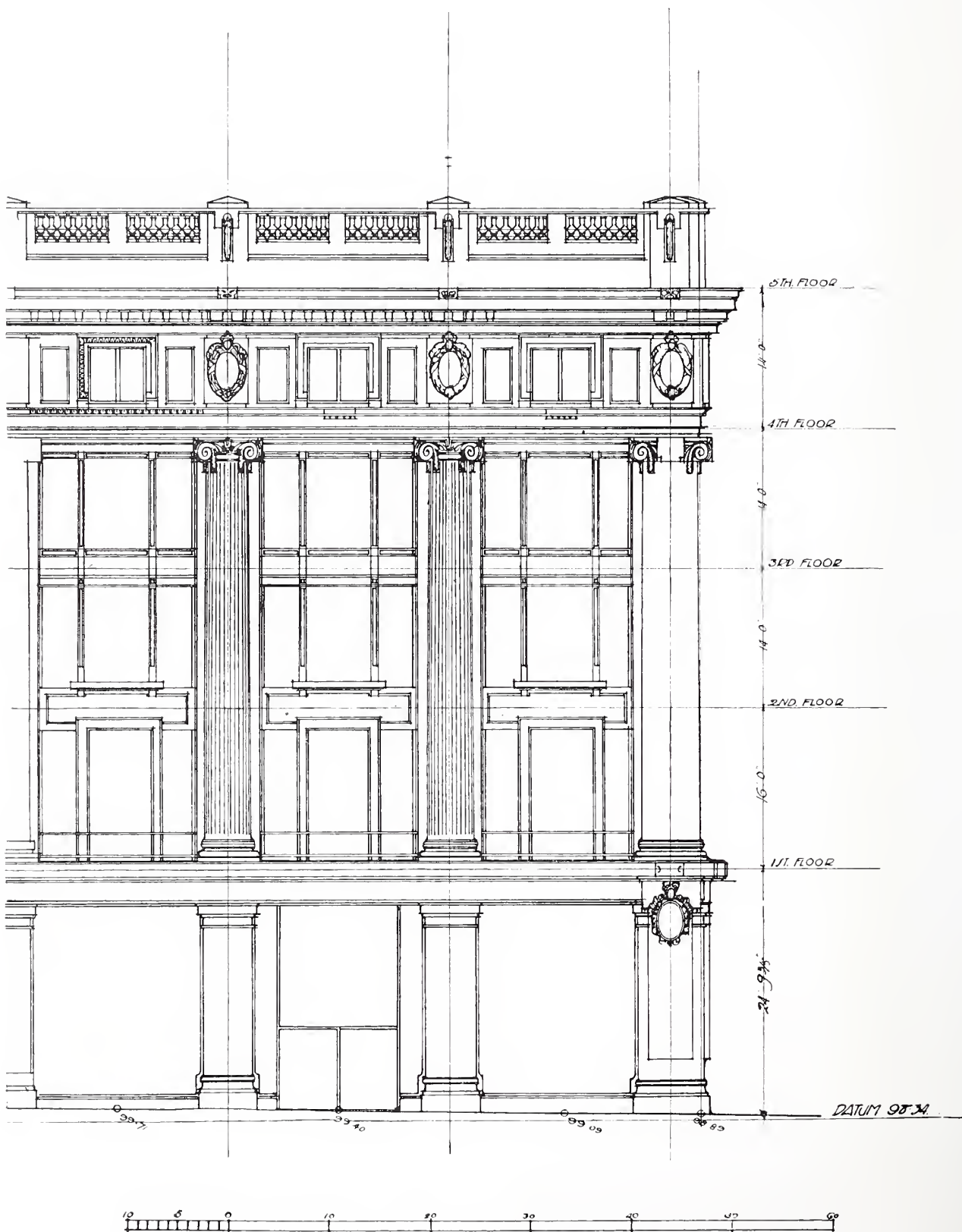




DETAIL OF IRONWORK IN BAYS.

About 470 shutters have been erected. Veronese Limited, of Fulham, made and supplied between six and seven miles of 30 in. girt cornice in the short space of twelve weeks. Passenger and goods

lifts were done by the Otis Elevator Co. Grinnell system of sprinklers was installed by Mather and Platt, Ltd.; the iron party wall doors were supplied by the St. Pancras Ironwork Co, Ltd.



ELEVATION OF CORNER BAY.





A SHOWROOM.





THE RESTAURANT.

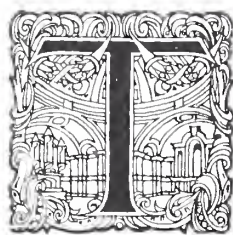




ENGLISH EIGHTEENTH-CENTURY ROOM.

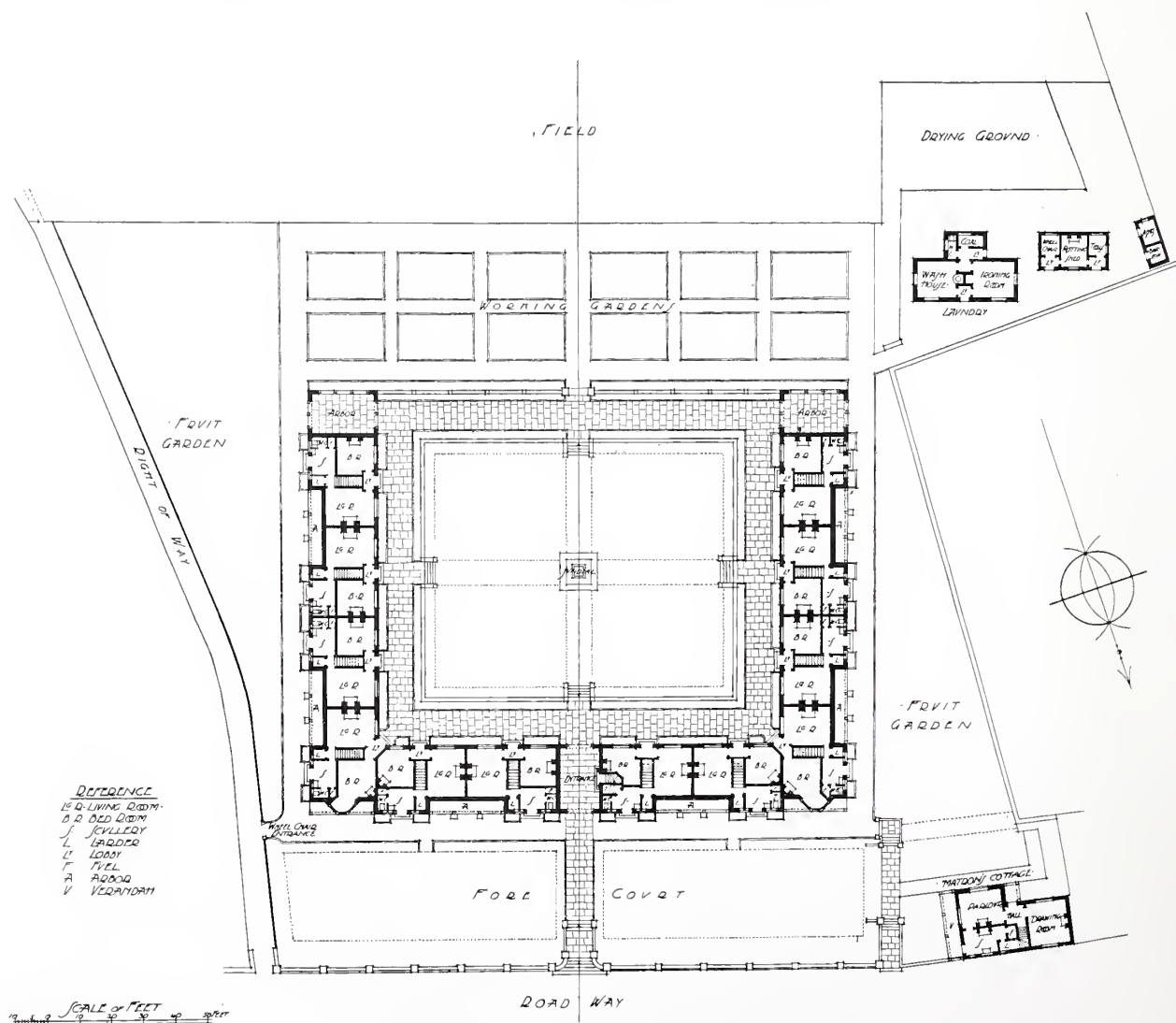
# The Churchill Cottage Homes.

Silcock and Reay, Architects.

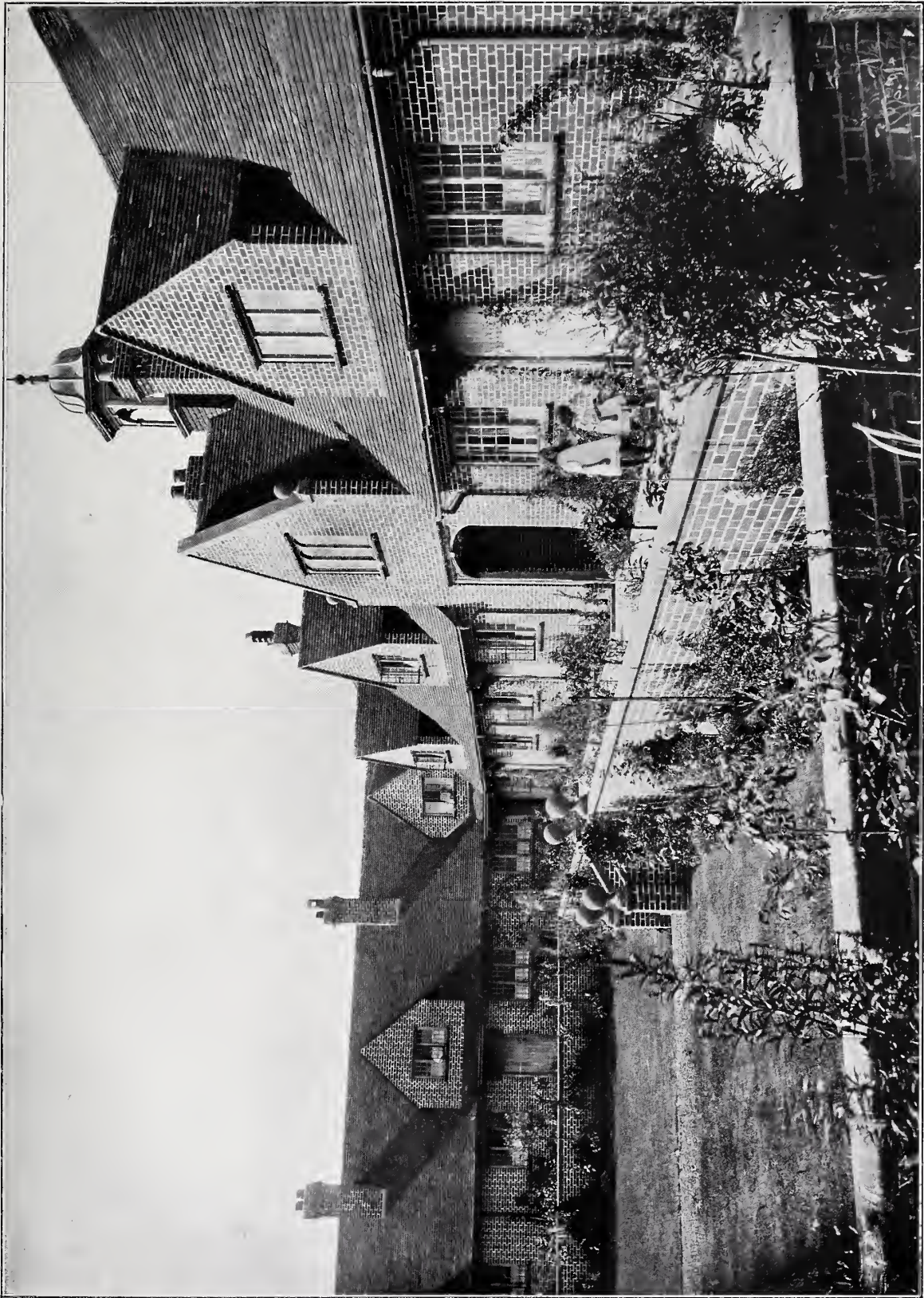


THE Churchill Cottage Homes were built in the Cheddar Valley, Somerset, by the late Mr. Sidney Hill, J.P., whose object was to provide twelve comfortable homes for the deserving poor. In addition to a completely furnished house, each occupant of these homes is given a sufficient weekly sum for maintenance, a perpetual income of £400 a year being set aside for this purpose under the endowment scheme administered by trustees. The houses, which stand upon freehold land containing one and a half acres with

a field upon the south having an area of four acres belonging to the trust and reserved for ever as an open space, are arranged on three sides of a quadrangle about one hundred and twenty feet square. The third or the south side is enclosed by a low brick terrace wall coped with stone and ornamented with carved stone vases, and in the centre is a gateway with fine wrought-iron gates giving access to the working gardens with which each occupant is provided. Wide stone-paved walks run round the four sides of the quadrangle, the south walk being terminated at each end with a large arbour arranged under the main roof, which is supported by oak posts and balustrades,







GENERAL VIEW.





GENERAL VIEW FROM THE QUADRANGLE.





VIEW OF THE QUADRANGLE FROM THE ENTRANCE ARCHWAY.

each arbour containing suitably designed oak seats and tables. The quadrangle has low brick parapet walls running entirely round it, with stone steps leading down to the lawn and flower borders; these are sunk some two feet six inches below the level of the stone-paved walks, and in the centre is a large stone sundial with decorative features in lead, and having a spreading base of brick, around which is an oak seat.

Flower borders are arranged upon each side of the walks in the quadrangle, and many beautiful rose trees and creepers have been planted against the houses and arbours.

The quadrangle faces south and commands a

most beautiful view of the Mendip Hills, which at this point are well wooded.

The north side is separated from the road by a forecourt 200 ft. long and 50 ft. deep, and about five feet above the road level, having lawns and walks with flower borders and trees, and adjoining the road is a terrace wall of brick with large stone vases and rich entrance gates of wrought iron approached by a flight of steps from the road.

The north, east, and west sides of the houses are symmetrically designed with gables and recessed arbours having oak posts and arches. The doorways throughout are constructed of oak frames and arches with oak doors, those in the

quadrangle having moulded hoods supported by richly carved corbels.

The walls are of sand-faced brick, with hand-made red tile roofs, the window frames being of oak, with iron casements and lead-light glazing. The stone, which is sparingly used, is from the Guiting Quarries, and its rich yellow tint harmonises well with the warm tones of the walls and roofs.

Each house has upon the ground floor a living-room and bedroom with a small scullery, larder, &c., and upstairs is another bedroom and a large storeroom. The houses are self-contained and free from the usual excrescences at the back; there are, in fact, no backs at all as generally understood, all the elevations being equally important.

Over the principal entrance to the quadrangle is a large room for the use of the trustees, reached by a spiral stone staircase. This room is panelled to a height of seven feet, and has a stone fireplace and windows at each end, on which are the coat of arms of the founder.

The "Worker" grates adopted for the living-rooms are set in golden brown bricks with raised hearths of the same material. The bedroom grates have green tile surrounds and tiled hearths, and all the fireplaces have simple oak mantels. A

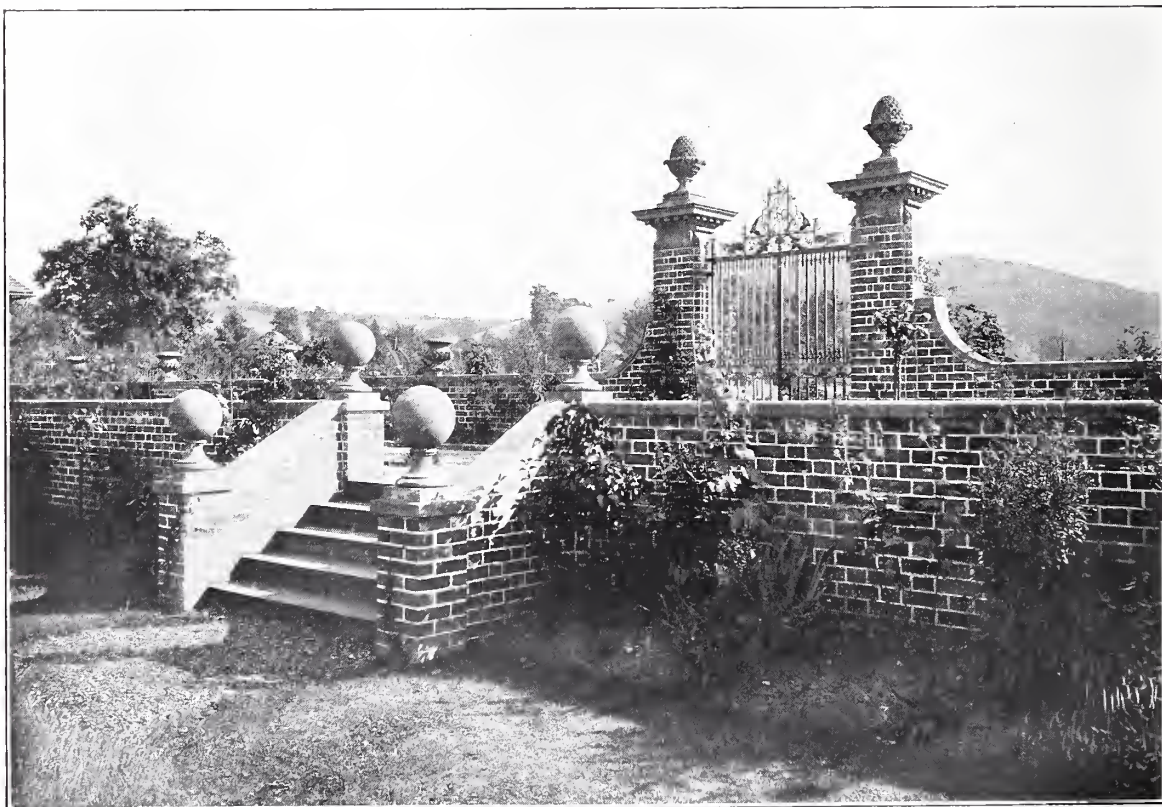
guard fender is provided for each living-room, and bells enable each house to communicate with the others in case of emergency.

All the houses are completely furnished with substantial oak furniture designed by the architects in harmony with the general style of the homes.

In carrying out the work every endeavour has been made to obtain and preserve throughout the old-world character and quiet charm attaching to the many fine old groups of houses of this kind scattered throughout the country, and with this end in view no detail, however unimportant in itself, has been deemed unworthy of attention.

In the north-west corner of the site and adjoining the road a matron's cottage has been built containing two sitting-rooms, a kitchen, three bedrooms, and a bath-room; and in the south-west corner a small but fully-equipped laundry has been provided and built, together with other necessary outbuildings.

The actual cost of the buildings, exclusive of the cost of land and expenses in connection with their erection, amounted to £11,000, and the furniture in the homes, the trustees' room, the matron's cottage, &c., amounted to a further sum of £1,915. The gardens and planting cost about £900 more.



THE TERRACE STEPS AND GATE.



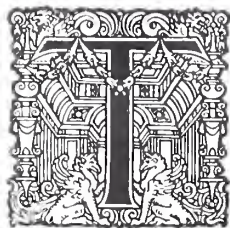


THE TERRACE.



# The Committee for the Survey of the Memorials of Greater London.

## THE SURVEY OF CHELSEA.



THE first volume of the Committee's Survey of Chelsea is now complete, and will be issued during the month of June. It will perhaps be of interest, therefore, to outline briefly the work that has been accomplished, and to give some indication of the actual ground that has been covered.

During the greater part of the sixteenth and seventeenth centuries the village of Chelsea comprised that part of the river bed that lies between the west end of Royal Hospital Road and Milman Street, just west of Battersea Bridge, the site of the old ferry. Standing well back from the water at the east end were the garden and buildings of the "New" Manor House, built by Henry VIII. Adjoining this was the residence of the Bishops of Winchester, and, still further west, the house of the Earls of Shrewsbury. Next came the old Manor House, called Lawrence House, on the site of which is Lawrence Street, and after passing the old church and the street named after it, one finds the positions of Sir John Danvers', Sir Thomas More's, Sir Arthur Gorges', and the Earl of Lindsey's mansions.

The riverside thoroughfare of Chelsea now called Cheyne Walk turned north-east from the Manor House garden in the direction of London. Near the apex of the triangle thus formed between the London road and the river, the Apothecaries' Company had already in 1673 established their famous Botanic Garden (which has its place in our survey), and the larger portion was subsequently fixed upon by Charles as the site for his new hospital. The sale of some superfluous land to distinguished purchasers forced the surrounding property into the market, and the proximity of the hospital gave the locality a fashionable vogue. So the road now christened Paradise Row soon had its full complement of houses, among which have been left for our survey: Walpole House, the home of Sir Robert Walpole; Gough House, built by Lord Carbery, and later the home of the Gough family; six of the original houses on the north-west side of the Row, lately demolished; and a few houses of somewhat later date, here and in Swan Walk.

When Chelsea received Sir Hans Sloane, it received—despite his magnificent qualities—an iconoclast. To the new lord of the manor, the "great garden," with all its historic associations, was only a building site. It was therefore cut up into plots and sold, and received eighteen new

houses, all built between 1717 and 1721, numbered 1 to 18, Cheyne Walk. Of these are left Nos. 2, 3, 4, 5, 6, 15, 16 (Queen's House), 17, and 18 (Don Saltero's Coffee House).

In all some forty-five buildings will be dealt with, and their interesting features will be recorded in 130 illustrations, chosen with care from the Committee's large collection. The history of the houses will be fully set down, and one portrait will be included, that of Dr. Dominiceti, of No. 6, Cheyne Walk, a contemporary engraving which has not been recently reproduced. As a representative volume of the Committee's projected Survey of London, this book should be of service to members who desire to secure further sympathisers with our work, and it is hoped that its publication will stimulate the local effort already initiated in the various London parishes.



*Photo: F. R. Taylor (Survey Committee).*

CHIMNEYPIECE: BRENT HOUSE, BRENTFORD (RECENTLY DEMOLISHED).

WALTER H. GODFREY.



# Books.

## DUTCH INTERIORS.

*Old Interiors in Holland.* By K. Sluytermann, Professor of the Technical High School at Delft. 100 Plates in collotype (size of pictures 10½ in. by 8½ in.), with text in English. In a cloth case. Price, fl. 60. = £5 = \$25. The Hague: Martinus Nijhoff. 1908.



IN these interiors of the sixteenth and seventeenth centuries there is a dignity and quietness full of interest. The eighteenth century is much less interesting. Influenced as it is by French work of the period of Louis XIV., the old ideas of quietness and repose have been lost, and instead we have a curious version of Rococo. Fortunately interiors from the latter period are in a minority.

Of the earlier work it is difficult to find praise enough. There is in most of it a suggestiveness to our immediate practice not to be gathered from any other source. The fine ceilings of wood, with beams or panels, the plain plaster walls, the paneling of the walls, the windows, doors, &c., are most suggestive. Nearly every room has a fine fireplace, wide and comfortable. Pillars or terminal figures or brackets support the lintels, which again carry hoods, usually plastered. This brief description would suffice for many of them. But perhaps what gives more of a character than anything else is the arrangement of their tile work, and in this respect these interiors are unique. Tiles are also applied to the walls, set up in divers patterns, in a marvellous way. The accessories of the rooms are not less fine. Tables with great bulbous legs, splendid chairs and polished brasswork, the pictures and delft ware, all give one the impression of an exquisite precision of decoration—no superfluity, no fussiness, but dignity and quietness. The letterpress consists of short explanatory notes written in curious English, but sufficient for their purpose. A useful addition is a statement of the dimensions of the room as a period to each note.

The following quotation is the paragraph accompanying the illustration which we reproduce:—

“This apartment, in which few alterations have been made, dates from the second half of the seventeenth century, and has been used as a meeting hall for the Bricklayers or our ladies’ guild.

“The walls of this apartment are partly hung with wooden tablets, some with poems relating to Amsterdam and architecture, and others with the names of the freemen of the guild.

“The floor, laid in patterns of slabs of stone and of marble, has recently been restored. The chimneypiece, from the beginning of the seventeenth century—now spoilt by a modern grate—is executed in stone with the armorial bearings of

Amsterdam, under which the words: Soli Deo Gloria.

“Over the chimneypiece is a painted panel, representing Saint Barbara, enclosed in an oval frame of masonry. Such framework in brick, which should be noted as specimen of brickwork of the guild, is also to be seen along the walls, which are partly wainscoted in marble. This brickwork dates from the eighteenth century. The apartment is now used as an office. Height, 11 ft.; breadth, 11 ft. 6 in.; length full, 23 ft.”

Such is the style of the notes. They do not give much information. But, after all, the pictures are the important thing, and these are excellent.

## SIXTEENTH-CENTURY CHÂTEAUX AND GARDENS.

*French Châteaux and Gardens in the Sixteenth Century: A Series of Reproductions of Contemporary Drawings hitherto unpublished.* By Jacques Androuet du Cerceau. Selected and described, with an account of the Artist and his works, by W. H. Ward, M.A., A.R.I.B.A. London: B. T. Batsford, 94, High Holborn. 1909. Small folio, 15½ in. by 11½ in., artistically bound in half vellum. Containing twenty-seven plates (among which are four double plates) executed in the highest style of collotype, together with thirty photographic and other illustrations in the text. Price 25s. nett.

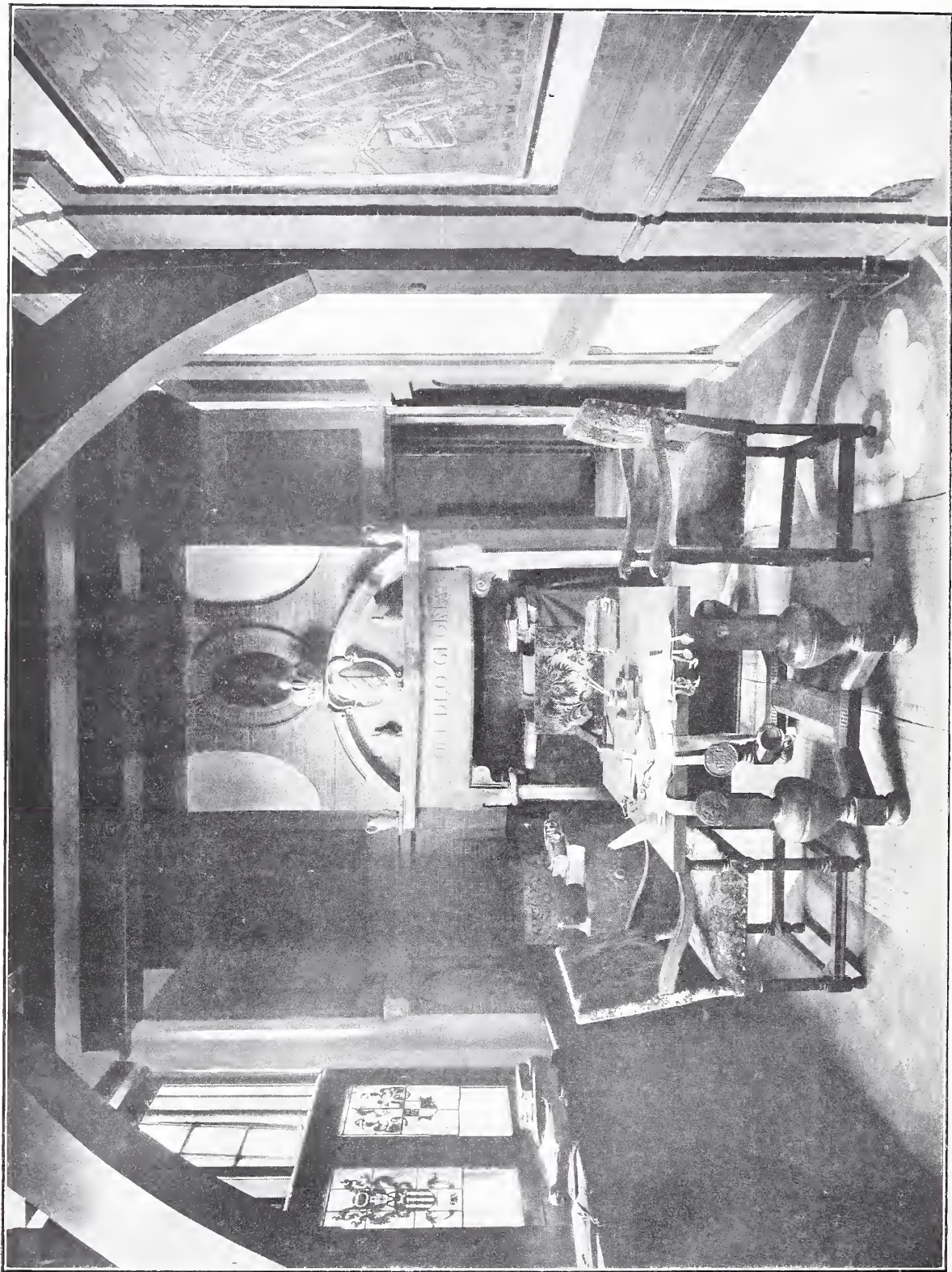


JACQUES ANDROUET, surnamed “du Cerceau” because of the ring or hoop hung by him on the wall of his house, was one of the pioneers among the great French architects of the Renaissance. Philibert de l’Orme, who made the original plan of the Tuileries, Pierre Lescot, who built the south-west part of the quadrangle of the Louvre, were his contemporaries, as well as Jean Goujon and Jean Bullant.

Extending over the greater part of the sixteenth century, his life was passed in a time momentous in the development of architecture. Between Amboise or Gaillon and Charleval there is but the briefest interval—perhaps three-quarters of a century; but in that short space of time every outlook has been changed. Mediæval ideals are lost never to be recovered, and the Renaissance is grown into strong and vigorous manhood. The travail of birth is past. The first faint stirrings of the new movement have quickened into a wide, deep, all-enveloping current, sweeping everything with it in its triumphant progress.

The fancy of men set free at the outset to choose for subjects of portrayal what it willed—among gods and goddesses, the Christian anthology, men and women, the earth and the sea—has





MEETING HALL OF THE BRICKLAYERS' GUILD.  
From "Old Interiors in Holland."



entered into a restraint again, that of the complete Renaissance.

In his long lifetime (1510-1585?) Du Cerceau witnessed this growth and made records of it. As a young man he studied at Rome, then the great school for architecture. St. Peter's was building, and antique remains existed in greater numbers at Rome than elsewhere. In the first years after his return his attention was taken up with etching, of which he was one of the earliest exponents. The practice of this art stood him in good stead in his later work. Of this work the great part consisted of publications addressed to architects, craftsmen, artists, and others. Engravings of ancient and modern architecture, imaginary views, decoration, furniture, silver-smiths' work, were issued either from his "officina" at Orleans or from Paris.

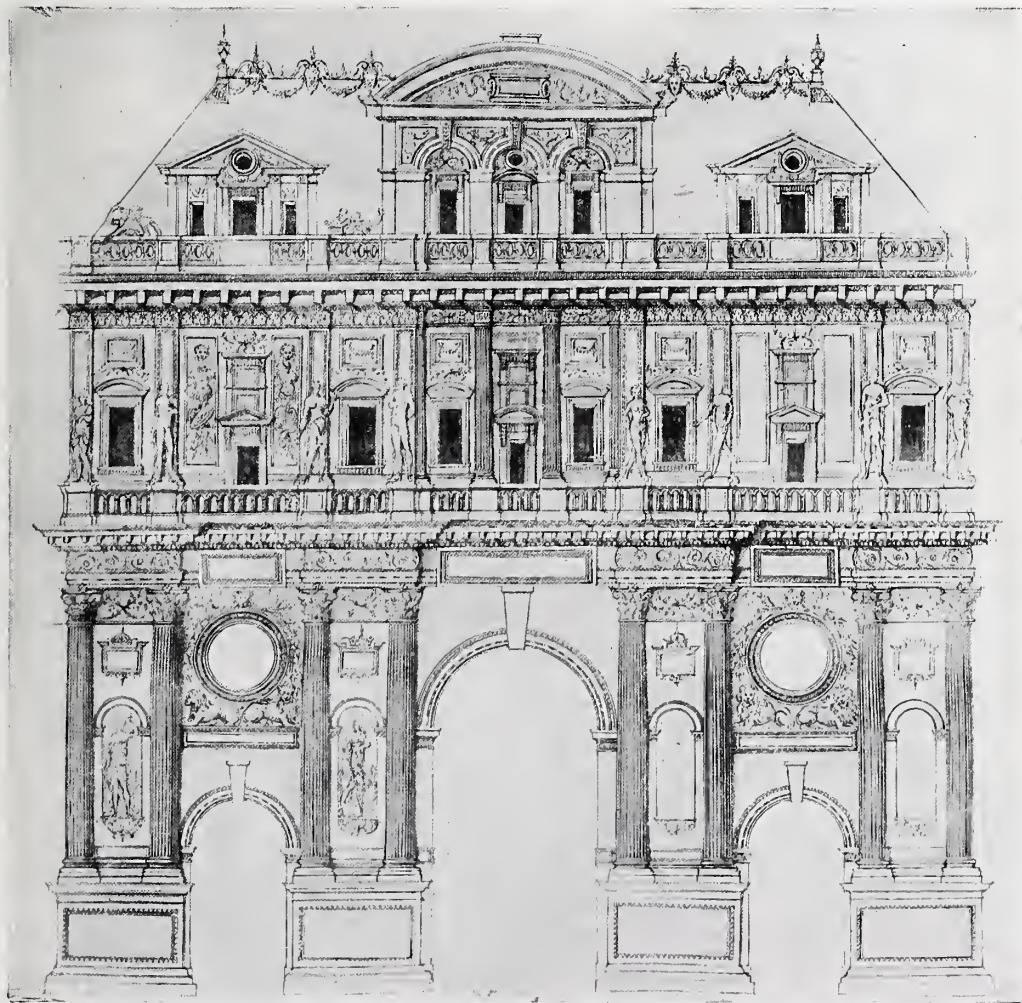
In this way he played the part of propagandist. He scattered widecast his knowledge of the classic principles of design, recognising their adaptability to modern ideas.

Perhaps his chief work is his book, "*Les plus excellents Bastiments de France*." This is said to have owed its inception to Henry II, and con-

sists of two volumes illustrating the mansions of France. Drawn in plan, elevation, section, and perspective, this great work cannot but be interesting to architects. The first volume was published in 1576, and three years later the second volume appeared. A reprint was issued by H. Destailleur in 1868 (Vol. I) and 1870 (Vol. II).

From the fine collection of Du Cerceau's original drawings in the British Museum those presented in the volume under discussion have been selected. In great part consisting of the originals for "*Les plus excellents Bastiments*," they are done to a greater scale and are much finer and more beautiful than the engravings. They are drawn with a fine ink line on vellum; pencil lines of the setting-out still show faintly on some of the plans. The selection is a wise one, giving at once an idea of Du Cerceau's design and draughtsmanship, and also of the development of architecture during the sixteenth century—among other things, that of planning, from the random setting-out of the semi-mediæval fortress to that of Charleval.

Du Cerceau himself was the designer of the latter, which is perhaps the most monumental



DESIGN FOR A GATEWAY TO THE LOUVRE. DU CERCEAU, ARCHITECT.

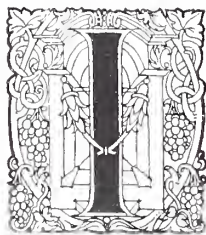
From "*French Châteaux and Gardens in the Sixteenth Century*."

in existence. Of this plan there is a fine plate which shows the arrangement of a great palace with its adjoining gardens. The whole is surrounded by a moat over which a bridge gives admission to the base court, 500 ft. square, with two smaller courts on each side. The base court leads to a court of honour about 300 ft. square, from the centre of which doorways lead through the wings to gardens enclosed again on the outside by buildings. A terrace with water in front faces the great garden, laid out in the most formal way with fountains, canals, parterres, culminating on the axis line of the centre in a circular space used as an open theatre. From the bridge at the entrance to this theatre measures about 2,500 ft., and this circle was only the centre of the garden, which would radiate far and wide through the country. Besides the plan several drawings of details of the building are given. If Du Cerceau was rather fanciful, he is extremely interesting, and his alternatives for the design of the elevation of the base court of Charleval show him versatile as well. A small plate is reproduced showing Du Cerceau's design for a gateway to the Louvre. Typical of the architecture of the time—various, fanciful, and interesting—it will help to give to the reader an idea of his style and draughtsmanship.

All the drawings are beautifully reproduced. They are accompanied by explanatory letterpress, carefully compiled and annotated, written by Mr. Ward. The book is well got up, and should make a pleasant addition to any architect's library.

### GREEK FRAGMENTS.

*Greek Buildings represented by Fragments in the British Museum.* By W. R. Lethaby. IV.: *The Theseum, The Erechtheum, and other Works.* 6½ in. by 10 in. pp. 64. Illustrations 70. Price 2s. 6d. nett. London: B. T. Batsford, 94, High Holborn, W.C.



INTO this, his fourth and last pamphlet on the British Museum fragments, Professor Lethaby sweeps the many buildings that are not so nobly represented as are the Parthenon and the Artemision. The Erechtheum was so extensively restored in Roman

days that an additional element of confusion has arisen. The "Maiden" from the Caryatid Porch, as our author points out, has been too little regarded as a masterpiece of pure sculpture, owing to its peculiarly architectural character. The very free use of colour on the marble of the Greek temples generally is emphasised, in the case of the Erechtheum, by coloured marbles in large constructional use, and inset spots of stone or glass in guilloches, &c. The notes on Mycenæ are of

peculiar interest. It is so recently that the highly important fragments of the pillars were found in the cellar of Lord Sligo's house at Westport, that the setting up of the pillared gate at the Museum is not yet familiar.

The appendix covers notes on the Ionic Volute, the Acanthus Pillar, and Architects in Antiquity. "Architects for public works were public servants (not the same thing as public servants calling themselves architects!)."

St. Augustine mentions the city architect of Carthage; Diognetus had a fixed salary as architect of Rhodes, and was concerned as engineer in defending the city at the siege; while Apollodorus of Damascus was not only Trajan's chief architect, but his engineer for the great Danube Bridge. Professor Lethaby does not say out loud that our municipal surveyors should keep to their engineering duties, but we are clear from his parenthesis above quoted that he is on the side of the angels.

### OLD PEWTER.

*Pewter Marks and Old Pewter Ware: Domestic and Ecclesiastical.* By Christopher A. Markham, F.S.A. 10½ in. by 7 in. pp. xv, 316. Illustrations 102; facsimile marks 200. 21s. nett. London: Reeves & Turner, 83, Charing Cross Road, W.C.

THE already large literature of pewter needed one addition—an authoritative list of pewterers' marks—and this Mr. Markham has provided. He has described all and illustrated not a few of the makers' touches on the five great touch plates in the possession of the Pewterers' Company. Enthusiasts will be grateful for Mr. Markham's industry.

For the rest of the volume, dealing with the general history of pewter, there is less to be said. Mr. Markham's drawings are poor, and Mr. Massé's book is altogether better. The latter, by the way, should be due for a new edition.

### PROPHET AND ARCHITECT.

*The Second Temple in Jerusalem: its History and Structure.* By W. Shaw Caldecott. 8¾ in. by 5¾ in. pp. xvi, 396. Illustrations 6, and 2 large plans. 10s. 6d. nett. London: John Murray, Albemarle Street, W.

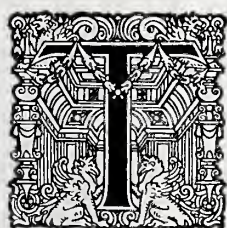
THE prophecy of Ezekiel takes on a new and fresh interest, and one that in no way detracts from its deep spiritual significance, if we follow Mr. Caldecott in regarding it as a definite specification for the re-building which was done under Zerubbabel. The author assumes that Ezekiel himself drew the plans which were followed on the return from the Captivity, and that it was while in ecstatic contemplation of the glories of the re-building, which he was not to see, that the visions came to him. The plans drawn by Mr. W. Eve, junior, are excellent, and by way of comparison it is of value to note that the second temple was 320 ft. by 170 ft. (exclusive of the gates), the dimensions of St. Paul's Cathedral being 462 ft. (inside length) by 102 ft. (width of nave), and the Parthenon 226 ft. by 160 ft.

Exegetical works are not usually very readable, but Mr. Caldecott has produced a volume which, though it deals with some controversial points in a rather high-handed way (perhaps indeed because of it), is a stimulating contribution to the criticism of Biblical architecture.



# Architects' Craftsmen.—II.

## The Cult of the Plasterer's Craft.



THE gentle art of plasterwork decoration is enjoying in our own day a notable revival. Never has it been realised more fully or with greater conviction that plasterwork has its own distinctive province in the domain of art, and is a legitimate medium of expression for the artist, whether the ultimate form be cast or modelled, plain or coloured. Simultaneously with the recognition of its value there has come about a very remarkable revival of artistic perception and of executive skill. The architect of to-day is very well aware of the modern craving for decoration ; and plasterwork affords him what

is, on the whole, the most convenient and satisfactory means of gratifying it. There is, it would seem, no reason to despair that the present revival will stop short of the ancient glories of the craft, or that it may even ultimately eclipse them. Fears have been expressed that, the craftsman having of recent years degenerated into a mere mechanic, the designer is likely to be thwarted and discouraged by a dearth of the men who should be capable of giving him sympathetic embodiment. When an important scheme of enrichment has been conceived, it is almost useless to attempt to get it executed by what may be termed casual or outside plasterers. It is better to confer with some firm of specialists, such as Veronese, Ltd., who have gathered

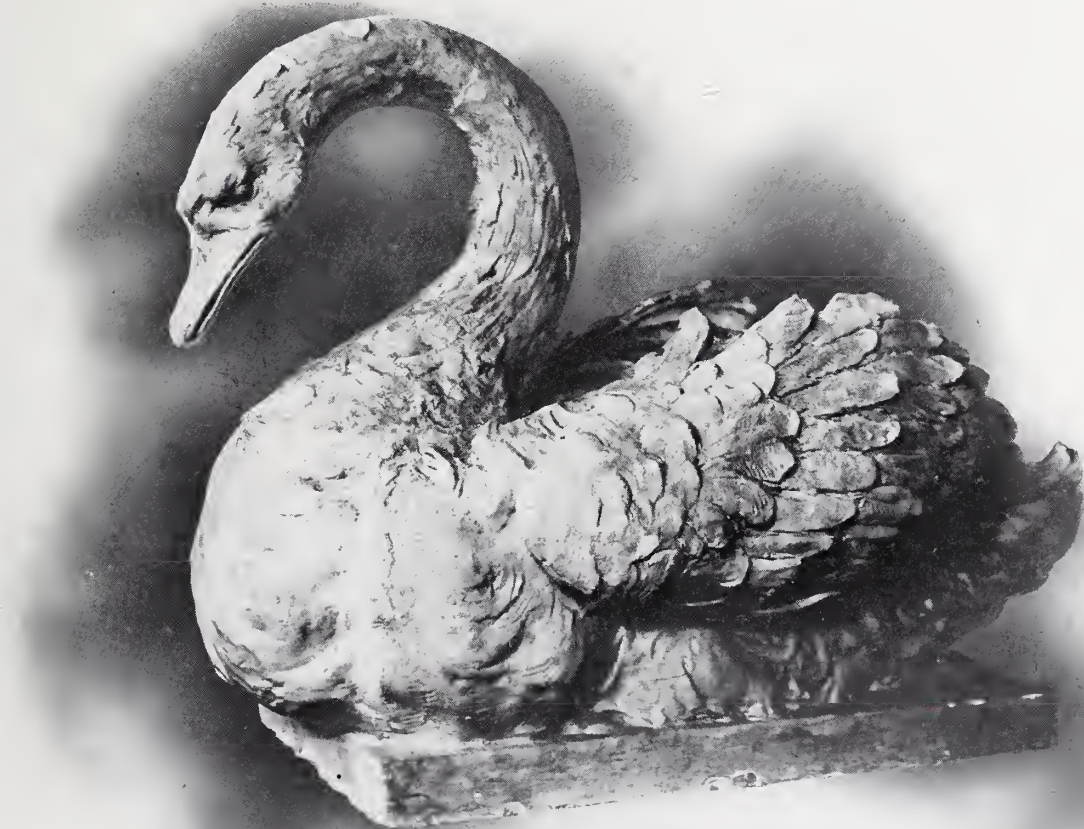


FIGURE OF A SWAN, MODELLED FOR MESSRS. FREDK. SAGE & CO., LTD.

## *Architects' Craftsmen.—II.*



CAPITAL MODELLED AFTER THE DESIGN OF  
MESSRS. LANCHESTER AND RICKARDS.

together a band of experts inheriting the best traditions of the craft, and accustomed to deal, as a matter of daily use and wont, with the most elaborate schemes of decoration in plasterwork. This firm claim, with probably no less truth than ingenuity, that their firm, although incorporated

under the title of Veronese, Ltd., rather less than twenty years ago, really embodies the accumulated experience and the highly-developed skill of a period that reaches back to the "golden age" of the plasterer's art, of which there has been given, in these pages, such interesting and such enthusiastic



ROOM IN A WEST-END HOUSE, LONDON.

MR. JOHN BELCHER, R.A., ARCHITECT.



## *Architects' Craftsmen.—11.*



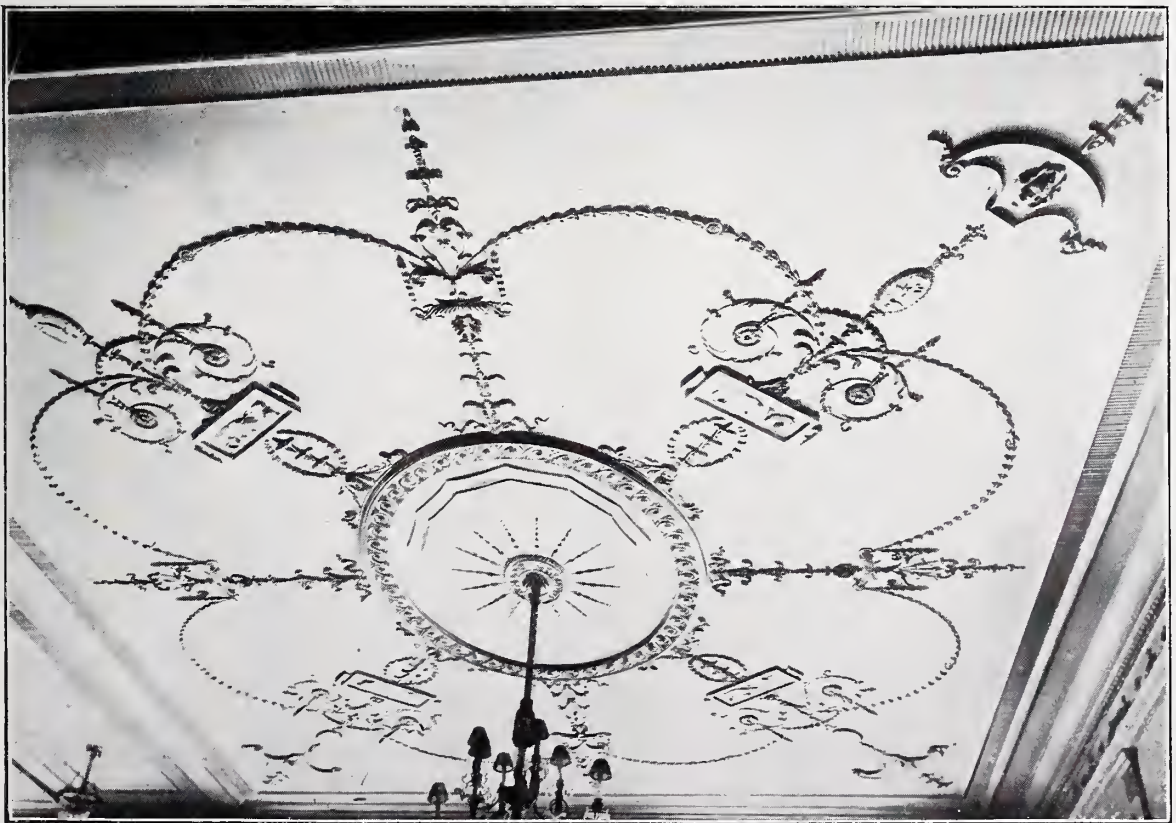
MOTIVE MODEL, EAST HAM TOWN HALL.

MODELLED AFTER THE DESIGN OF THE ARCHITECT, MR. HENRY A. CHEERS.

accounts. At the same time architects, it will be remembered, abate no jot of the contempt which, in these days of revival, they can perhaps afford to feel for the decadence into which the art had fallen, and in which for an extraordinarily long period it remained. "Of all the branches of art associated with building," writes one authority, "perhaps none has been so debased and degraded

as the once living art of plasterworking," and truly the divorce between the art and the craft of the plasterer was for long complete.

This divorce naturally led to errant practices on both sides. The designer became too much of a modeller, and the plasterer became too much of an artisan, with but little spirit or feeling for the artistic side of his craft. The modeller was wont



AN ADAM CEILING IN A ROOM AT THE PICCADILLY HOTEL.

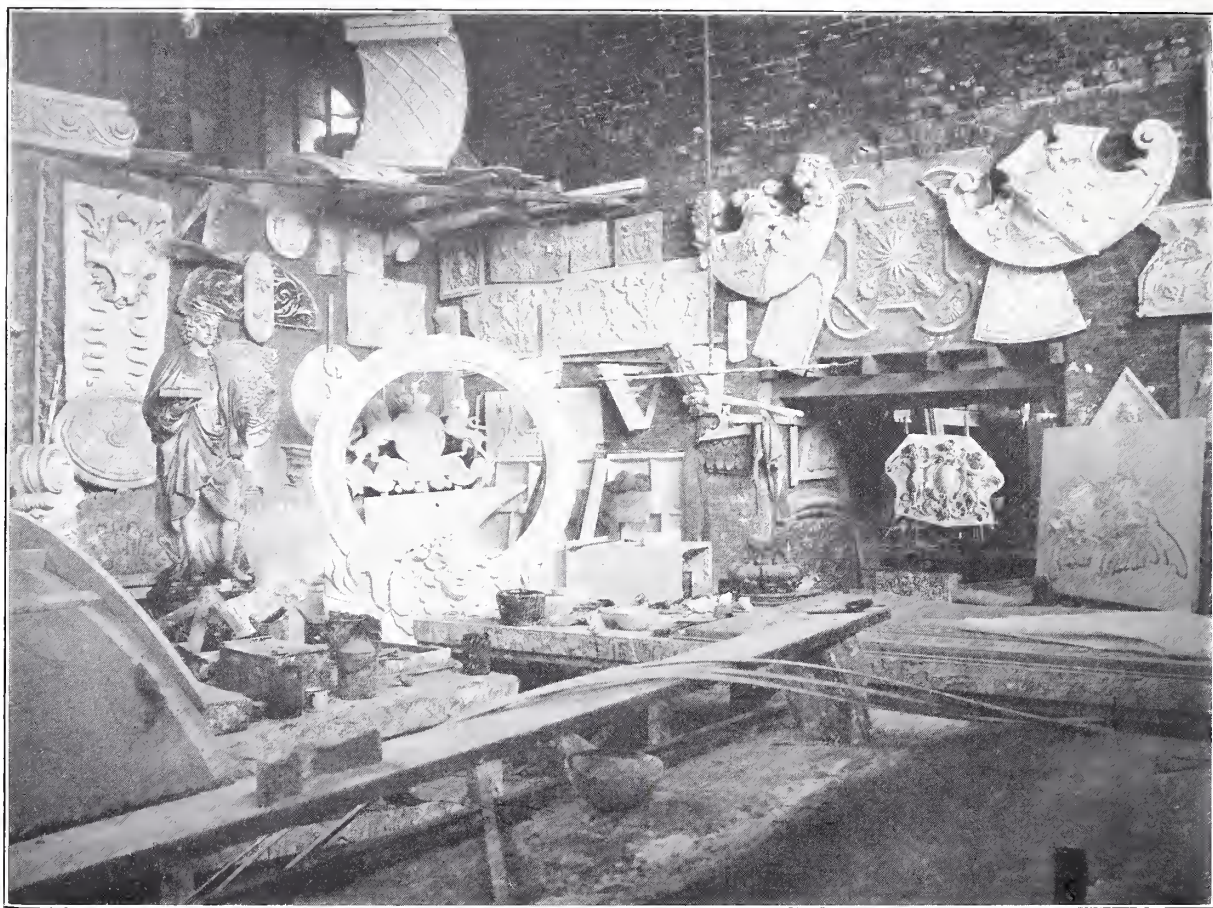


## *Architects' Craftsmen—II.*

to set too high a value on mere sharpness of detail. This he would have even if, in order to obtain it, he had to insist on the work being finished with the tool after being cast from the clay model. There are those who still would justify the use of the tool; but the balance of educated opinion is no doubt in favour of those who hold that the adaptation of the methods of the carver, and the teaching in many of our art schools, of modelling from examples that are merely plaster castings of carved marble, stone, or wood, are altogether erroneous, and miss the spirit or nature of the material. In

He expresses more strongly than in this article the writer has ventured to do the desirability of entrusting the work to approved specialists. "No architect," he maintains, "as such, can do more in designing plasterwork than map out its general lines in accordance with his scheme of building. It will therefore be of inestimable value to him to have a school of reliable plaster artists to whom he can with confidence delegate the charge of seeing his intentions properly carried out."

A recent visit to the works of Veronese, Ltd., at New King's Road, Fulham, has confirmed



A WORKSHOP.

particular, they sin against the softness of line which should be the peculiar charm of plasterwork, and is native to it. They are no doubt fully justified in objecting strongly to the metallic hardness, smoothness, and high finish that are proper to bronze castings, and to the modelling for plasterwork being entrusted to men who have been trained as modellers for reproduction in bronze and other fine metals.

Mr. George Jack, writing from the architect's point of view, in the symposium on "Modern British Plasterwork" in this magazine last year, justly remarks, concerning the period of decadence to which reference has been made, that the art was then well-nigh dead; but he does not lack an enthusiastic belief in its revival or renaissance.

the view that where decorative plasterwork is required, to consult a specialist firm is decidedly the wisest if not the only way. That innumerable architects are entirely in accord with this view is evident not only from the evidence that the firm can show in the form of testimonials from eminent members of the profession, but from the perhaps still more strikingly eloquent witness borne by the studios and workshops and the objects they contain. The works, it is stated, cover an area of 2,200 square yards, and the firm are able to refer to the execution of important commissions at the Archbishop's Palace, Westminster; the new town hall, East Ham; the Royal Naval Barracks, Chatham; the new council offices, Holborn; the free libraries at Malvern, Hackney,



*Architects' Craftsmen.—II.*



VIEW OF A STUDIO.

## *Architects' Craftsmen.—II.*



CAPITAL MODELLED AFTER THE DESIGN OF MR. JOHN BELCHER, R.A.

and Worthing. Among the many large hotels for which their services have been engaged, they mention the principal rooms in the recently finished Piccadilly Hotel; and among many important banks they name the head office of the Capital and Counties Bank; King's Bank, Pall Mall; Cox's Bank, Charing Cross; and the London City and Midland Bank, Newcastle-on-Tyne. An indication at once of the magnitude to which plasterwork contracts occasionally extend, and of the fact that the firm do not disdain to execute plastering of the plainer sort, is found in the somewhat astonishing statement that the firm executed no less than about seven miles of 30 in. girt cornice for the Selfridge Stores in under twelve weeks, in order to help Messrs. Waring White, Ltd., to beat the world's building record.

In the photographic views here given of a workshop and of a studio, the variety of the work upon which the firm is constantly engaged is strongly suggested; but its artistic quality may be more clearly discerned in the fine figure of a swan that has been modelled for Messrs. Fredk. Sage & Co., Ltd., and is a suggestive application of the art



FIGURE OF ST. BARNABAS  
FOR THE CHURCH OF ST.  
COLUMB, NOTTING HILL.  
MODELLED AFTER THE  
DESIGN OF MR. G.  
COGSWELL, A.R.I.E.A.

of the plasterer to the requirements of trade; in the Motive model for the East Ham Town Hall, which was modelled after the design of the architect, Mr. Henry A. Cheers; in the beautiful capital modelled after the design of Messrs. Lanchester & Rickards; in the remarkable capital modelled after the design of Mr. Belcher, R.A., and the room in the West-end house by the same architect; and in the figure of St. Barnabas on this page.

One of the interesting sights at the Company's works is the large collection of hand-cut hardwood moulds for decorations in all the accepted styles; and in this connection it may be mentioned that the Adam ceiling at the Piccadilly Hotel, here illustrated, was entirely made up from moulds in the collection.

In the hands of such specialists as Messrs. Veronese, the future of the plasterer's art and craft is safe; and it may be supposed that, confidence in that future having been fully restored, the younger generation of art-craftsmen will turn to it in increasing numbers, and in the assurance that it will yield them not only a livelihood, but the even more precious opportunities of a living art.









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